ART OF THE ISLAMIC AND INDIAN WORLDS

INCLUDING ORIENTAL RUGS AND CARPETS

London

2 May 2019



CHRISTIE'S



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بسم
إذا السماء انفطرت وإذا الكواكب
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ART OF THE ISLAMIC AND INDIAN WORLDS

INCLUDING ORIENTAL RUGS AND CARPETS

THURSDAY 2 MAY 2019

PROPERTIES FROM

The Collection of Eva and Konrad Seitz

A Princely Collection

A Private Middle Eastern Collection

The Collection of the late Hans König

Front cover: Lot 11
Inside front cover: Lot 11
Opposite: Lot 228 & 110
Pages 6-7: Lot 52
Inside back cover: Lot 238
Back cover: Lot 255

AUCTION

Thursday 2 May 2019
Morning session at 10.30 am (Lots 1-150)
Afternoon session at 2.00 pm (Lots 151-302)

8 King Street, St. James's
London SW1Y 6QT

VIEWING

Thursday	25 April	9.00 am - 4.30 pm
Friday	26 April	9.00 am - 4.30 pm
Saturday	27 April	12.00 pm - 5.00 pm
Sunday	28 April	12.00 pm - 5.00 pm
Monday	29 April	9.00 am - 8.00 pm
Tuesday	30 April	9.00 am - 4.30 pm
Wednesday	1 May	9.00 am - 4.30 pm

AUCTIONEERS

William Robinson and Eugenio Donadoni

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **QAYTBAY - 17177**

CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to reserves.

[30]

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INTERNATIONAL SALES CALENDAR

9 APRIL
ART PRÉCOLUMBIEN COLLECTION FÉLIX ET HEIDI STOLL ET À DIVERS AMATEURS
PARIS

10 APRIL
ART D'AFRIQUE, D'OCÉANIE ET D'AMÉRIQUE DU NORD
PARIS

29 APRIL
MASTERPIECES IN MINIATURE: ANCIENT ENGRAVED GEMS FORMERLY IN THE G. SANGIORGI COLLECTION
NEW YORK

29 APRIL
ANTIQUITIES
NEW YORK

2 MAY
ART OF THE ISLAMIC AND INDIAN WORLDS INCLUDING ORIENTAL RUGS AND CARPETS
LONDON

11 JUNE
SOUTH ASIAN MODERN + CONTEMPORARY ART
LONDON

11-18 JUNE
AN IMPORTANT PRIVATE COLLECTION OF KASHMIR SHAWLS
ONLINE, LONDON

9 JULY
ANTIQUITIES
LONDON

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2.The Gulf Cooperation Council (GCC) has imposed a ban on the importation of Iranian goods to or via its member states. Please check with your shippers whether you will be able to ship Iranian artworks to the GCC member states prior to bidding.

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غیر نقشی دین کونکول جامیدا بولسه زنک غم
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جام اولور گیتی نما جمشید انی ایچکان گدا



PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

θ1

A LARGE FORMAT *KUFIC* QUR'AN SECTION

NEAR EAST OR NORTH AFRICA, 9TH/10TH CENTURY

Qur'an XX, *sura al-taha*, parts of vv. 39-40, 59-63, 81-86, 109-113 and 127-130; Qur'an XXII, *sura al-hajj*, parts of vv. 5-11, 78; Qur'an XXIII, *sura al-mu'minun*, parts of vv. 27 and 28, Arabic manuscript on vellum, 10ff. plus two flyleaves, 7ll. of large black *kufic*, diacritics in red and green, gold and polychrome verse markers and one drop-shaped marginal medallion, in Qajar brown morocco with stamped cusped medallion and the name of the previous owner's library, cream paper doublures
Each folio 10⅞ x 14¾in. (27.5 x 37.5cm.)

£80,000–120,000

$110,000–160,000
€94,000–140,000

PROVENANCE:
Anon. Sale, Christie's, London, 8 April 2008, lot 12



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.
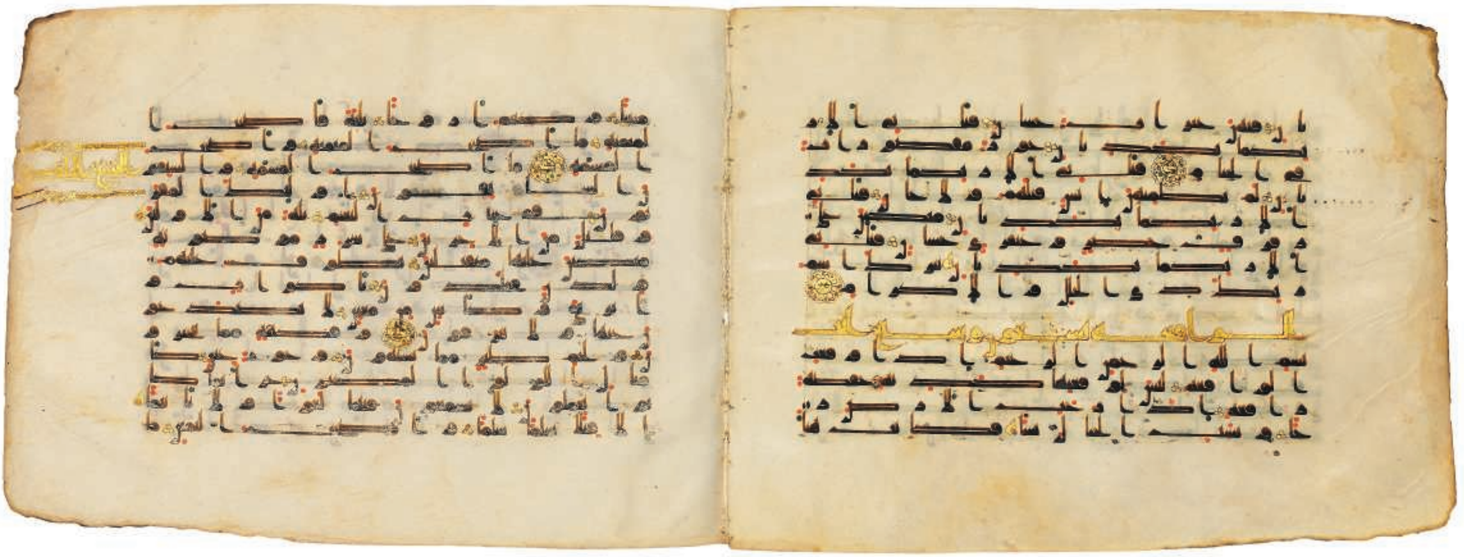


This fragment is from a manuscript of great power and simple beauty. The letter forms to an extent recall those of what Déroche terms the 'D' group, which is the most varied group of the early Abbasid scripts. In nature the line is thick and the vertical upstrokes are always perpendicular to the base line. The scribe of this Qur'an does not appear to have prepared the parchment by marking the lines, instead copying the manuscript free-hand, resulting in occasional uneven lines.

The sculptural nature of the *kufic* of this Qur'an folio relates closely to that of one in the Khalili Collection attributed to late ninth century North Africa or Egypt (Rogers, 2008, no.10, p.36).

Another folio from this Qur'an, sold in these Rooms, 11 October 1988, lot 40 is now in the Khalili Collection. Déroche notes in his catalogue entry on that leaf that on the basis of the script, this Qur'an may have been part of the famous MS.322 in the Institute of Oriental Studies in Leningrad (al-Munajjid, 1960, pl.I, in Déroche, 1992, no.69, p.126).

Other folios and sections from the same Qur'an have appeared at auction. Most recently a section was sold in these Rooms, 9 October 2014, lot 16.





VARIOUS PROPERTIES

2

A *KUFIC* QUR'AN SECTION

NORTH AFRICA OR ANDALUSIA, 9TH/10TH CENTURY

Qur'an LIV, *sura al-qamar*, v.51 to Qur'an LVI, *sura al-waqi'a*, v.47, Arabic manuscript on vellum, comprising four consecutive folios, each with 14ll. of elegant sepia *kufic* with frequent *mashq*, diacritics in red and green, pyramids of gold roundels as verse markers, gold *khams* markers and larger cusped roundel *'ashr* markers, with two *sura* headings in similar sepia-outlined gold *kufic,* one line of gold *kufic* in the margin marking a *juz*', overall good condition
9⅞ x 13⅛in. (25.1 x 33.3cm.)

£20,000–30,000

$27,000–40,000
€24,000–35,000

Folios from this elegant Qur'an have been variously attributed to Damascus and more generally to the Eastern Islamic world. However, the presence of *abjad* markers using the letter *sad* for the numerical value of 60 instead of the letter *sin* suggests that this manuscript was produced in the western Islamic world (Fraser, 2006, p.44). The script style is closest to what François Déroche describes as group 'C.II' which is typified in this case by the smooth curved '*nun*' terminal (Déroche, 1992, p. 153). The form of the final *'nun'* with its curved rather than angular form and extended tail can be linked to the later development of the distinctive curved '*nun*' shape found in *maghribi* script.

The elegant use of *mashq* or *keshide* with the extension of the horizontal letters to great aesthetic effect is beautifully executed throughout this folio. This extension of horizontals as well as the returning of the tail of the final '*ya*' form is more usually found on leaves grouped by Déroche into group 'D' and associated more with the later 9th and the 10th century rather than firmly in the 9th century as other examples in group 'C'. The frequent use of *mashq* also indicates the luxurious nature of this manuscript where the letters of the text are free to occupy space regardless of the material cost in terms of gold and vellum. It is likely that a wealthy imperial patron was responsible for commissioning such a luxurious copy of the Qur'an. Being the wealthiest courts of the western Islamic lands at this period, the Fatimids or the Spanish Umayyads are the most likely patrons of this costly manuscript. Further luxurious Qur'an manuscripts such as the famous Blue Qur'an have been attributed at various points to Fatimid Qairouan and to other parts of the Western Islamic world (Fraser, 2006, p.46).

A bifolio from this same Qur'an was sold in these Rooms, 26 April 2012, lot 55 and another 27 April 2017, lot 23.

PROPERTY FROM A PRINCELY COLLECTION

3

AN ENAMELLED CLEAR GLASS FRAGMENT

AYYUBID SYRIA, LATE 12TH/EARLY 13TH CENTURY

Decorated in polychrome enamel with a haloed figure pouring seeds or jewels from a basket
2in. (5.2cm.) across

£5,000–7,000 $6,700–9,300
€5,900–8,200

PROVENANCE:
By repute, with Joseph Altounian, Paris circa 1930-40, thence by descent until sold through the Paris trade to the present owner, May 2009

Visit www.christies.com for additional information on this lot



3



4



5

• 5

TWO MARVERED GLASS DOMED GAME PIECES

EGYPT OR SYRIA, LATE 12TH/EARLY 13TH CENTURY

Possibly chessmen, each with inventory labels to the base
Tallest 1¼cm. (3.2cm.) high (2)

£2,000–3,000 $2,700–4,000
€2,400–3,500

PROVENANCE:
The 'Pre-Neb' Collection, Part III, sold Christie's, London, 8 December 1993, lot 1 (part)

LITERATURE:
Carboni, S. 2001. *Glass from Islamic Lands: the Al-Sabah Collection Kuwait National Museum*. Thames & Hudson

Marvered glass is made by moulding a parison (a rounded mass of glass) on a blowpipe and applying a continuous spiral of coloured glass around the body (Carboni 2001, 291). A fine toothed, or pointed, tool is then used to drag the coloured glass in a direction, creating a 'combed pattern'. The glass bubble is then rolled over the marver, or polished stone used by glassmakers. This pushes the spiral trail into the surface of the glass, essentially creating 'marvered' glass, where the applied decoration can hardly be perceived in relief at touch. Once the glass is 'marvered', it is then blown or moulded into the desired final shape.

Comparable games pieces are illustrated in Carboni (2001, pl. 81). For similar marvered game pieces see: Sotheby's 16 October 2002, lot 41, and 12 October 2000, lot 108; and Bonhams 29 April 2000, lot 108.

• 4

AN INTACT EARLY ISLAMIC GLASS FLASK

NEAR EAST, CIRCA 8TH/10TH CENTURY

With yellow-green tinge, and applied roundels
3⅝in. (9.2cm.) high

£2,000–3,000 $2,700–4,000
€2,400–3,500

PROVENANCE:
Lion's gate Baazar, Jerusalem, 1985; New York Private Collection, sold Christie's New York, 12 December 2002, lot 434 (part)



6
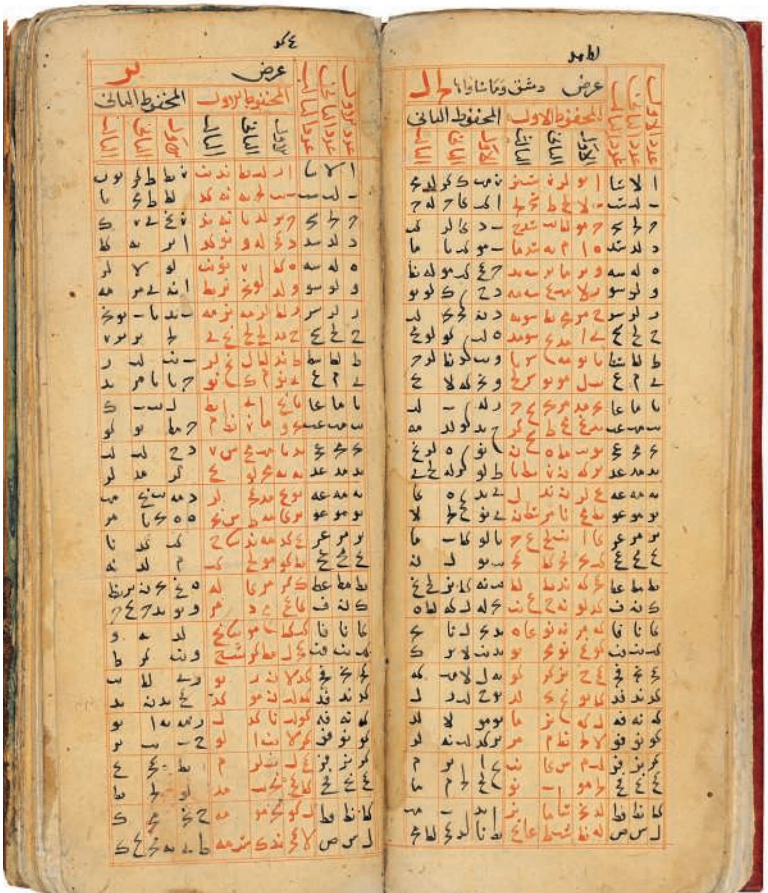
6

A TALISMANIC SCROLL

MAMLUK SYRIA OR WESTERN IRAN, CIRCA 14TH CENTURY

Black and red ink on dark cream paper, the text arranged in central roundels flanked by columns, within red and blue rules, the text including invocations, Qur'anic verses and talismanic tables, gold and polychrome verse markers, with gold and blue illumination between roundels, headings in gold illuminated roundels and panels, incomplete at the beginning and end, with dark brown leather flap
199¾ x 4¾in. (507.5 x 12cm.)

£12,000–18,000 $16,000–24,000
€15,000–21,000



7

θ7

ATTRIBUTED TO 'ALA AL-DIN ABU'L-HASAN IBN 'ALI IBN IBRAHIM IBN MUHAMMAD AL-MUT'IM AL-ANSARI AL-FALAKI AL-DIMASHQI KNOWN AS IBN AL-SHATIR (D. 1375 AD): *JADWAL*

MAMLUK SYRIA, PROBABLY DAMASCUS, LATE 14TH/EARLY 15TH CENTURY

Astronomical observations and tables, Arabic manuscript on cream paper, 70ff., each with 25-29ll. of black *naskh*, occasional words picked out in red, within red rules, with tables in red and black, several mentioning Damascus and dated AH 840/1436-37 AD, occasional marginal notes, in red morocco with flap, marbled paper doublures
Text panel 9 x 3⅛in. (22.7 x 7.8cm.); folio 10⅛ x 4in. (25.7 x 10cm.)

£6,000–8,000 $8,000–11,000
€7,100–9,400

Ibn al-Shatir was the head *muwaqqit* of the Ummayad mosque in Damascus and was known for both his texts on astronomical observations and his substantial advancement of designs for astronomical instruments (see King, "Ibn al-Shatir" in Selin (ed.), 2008, pp. 412-413; Brockelmann, *GAL,* II, 156; S. II, 157). He compiled sets of tables to observe and predict astronomical functions related to the times of prayer (King, 2008, p. 413). If this manuscript is indeed the work of Ibn al-Shatir, it presents astronomical predictions in the form of numerous tables of Damascus AH 840/1436-37 AD.



θ 8

A COMPILATION OF FOUR TREATISES ON DIVINATION

SIGNED MUHAMMAD IBN MARHUM ABI BUKRA AL-AHMADI, MAMLUK EGYPT OR SYRIA, DATED AH 875/1470-71 AD

Comprising four treatises on divination, Arabic manuscript on buff paper, 92ff., each folio with 17ll. of black *naskh*, text on some folios within double red rules, headings and important words in red and sepia, in later light brown morocco, cream paper doublures
Text panel 7¼ x 4¾in. (18.7 x 11.9cm.); folio 10 x 6½in. (25.3 x 16cm.)

£6,000–8,000 | $8,000–11,000 | €7,100–9,400

Our manuscript comprises the following treatises:

1. Abu'l-Hasan al-Khawlan ʻAli ibn Sa'id al-Mu'adab, *Ta'wil al-ru'yah ʻala ra'i Yusuf al-Nabi,* a treatise on oneiromancy (the interpretation of dreams) according to the Prophet Yusuf (Joseph).

2. Abd-al-Rahman bin Nasr bin ʻAbdallah al-Shirazi. *Ta'wil al-ahlam,* a treatise on oneiromancy.

3. *Kitab fihi sifat al-kaf wa'l-rahah wa ʻilm mafiha min al-khair wa'l-shar,* a treatise on palmistry including the attributes of the palms of the hand and how to recognise the good from the evil. This treatise is illustrated with a diagram of the left hand, which has been divided into compartments incorporating the Signs of the Zodiac and their corresponding attributes.

4. Al-Iskandar, *Kitab wasafahu al-Iskandar fi ʻilm al-aktaf,* a treatise on armomancy, a method of divination achieved by the inspection of the shoulders, by Alexander the Great.

These four works are followed by the first seven lines of a fifth work entitled *Sharh al-hayakil al-saba'*, a treatise on the Seven Temples. As the dates of the authors have not been recorded, it is likely that they were a very personal choice for the compiler of this manuscript.



9

9

A GILT-COPPER OPENWORK FINIAL

MAMLUK EGYPT OR PROVINCES, 15TH CENTURY

Possibly of a standard, of circular form, decorated with three lines of elongated *thuluth* script below a lamp emblem, remnants of gilding, heavy corrosion
11¾in. (30cm.) diam.

£8,000–12,000 | $11,000–16,000 | €9,400–14,000

The partially legible inscriptions include the following:
Upper band: Allah ... Muhammad
Central band: rasul Allah, Abu-Bakr....................
Lower Band: 'Umar al-faruq, 'Uthman dhi'l nurayn.

This finial bears the names of the rightful Caliphs below the name of God and his Prophet Muhammad. Its form suggests it was a finial within a religious context. The script is clearly Mamluk in feel, as is the use of gilt-copper, even though the execution is relatively provincial. The tripartite division of the roundel also immediately suggests the Mamluk blazon concept, particularly from the later period, while the upper lamp also echoes the *saqi* or cup-bearer's blazon. This echo is enhanced by the upper band above the motif, similar to the upper part of a tripartite blazon.

But the 'blazon' is a mosque lamp, not a cup, and the inscription is clearly completely religious, even if not all easily decipherable. The form suggests a processional standard, but it has to be Sunni rather than Shiite, and in any case the support would need reinforcement were it to have been used on top of something that moved. It seems much more probable that it was made for use in a static context, potentially on top of an architectural element or possibly a furnishing such as a minbar.

One further clue is given by the arrangement of the script. The larger bolder lettering runs the full height of each register, while through the centre runs a secondary series of words which are more angular and at times have elements, particularly the long horizontals that are more akin to *kufic* than to cursive scripts. This overlaying of a minor band of *kufic* through a band of larger cursive script was not a feature of Mamluk architecture, but is found throughout the Timurid world, possibly indicating an origin near the borders with the Timurid realm.



10

θ 10

QUR'AN *JUZ'*

RASULID YEMEN, 14TH CENTURY

Comprising *juz'* XVIII, Arabic manuscript on dark cream paper, 36ff. plus one flyleaf, 6ll. of black *naskh,* red *tajwid*, clusters of three gold dots marking verses, three *sura* headings in gold *thuluth* outlined in black, opening folio with gold and polychrome carpet page framing title, final folio with *waqf* giving the date Muharram AH 791/December 1388–January 1389 AD, in brown morocco stamped with elaborate cruciform motif, doublures stamped with central medallion within calligraphic frame
Folio 7⅛ x 5in. (18.1 x 12.7cm.)

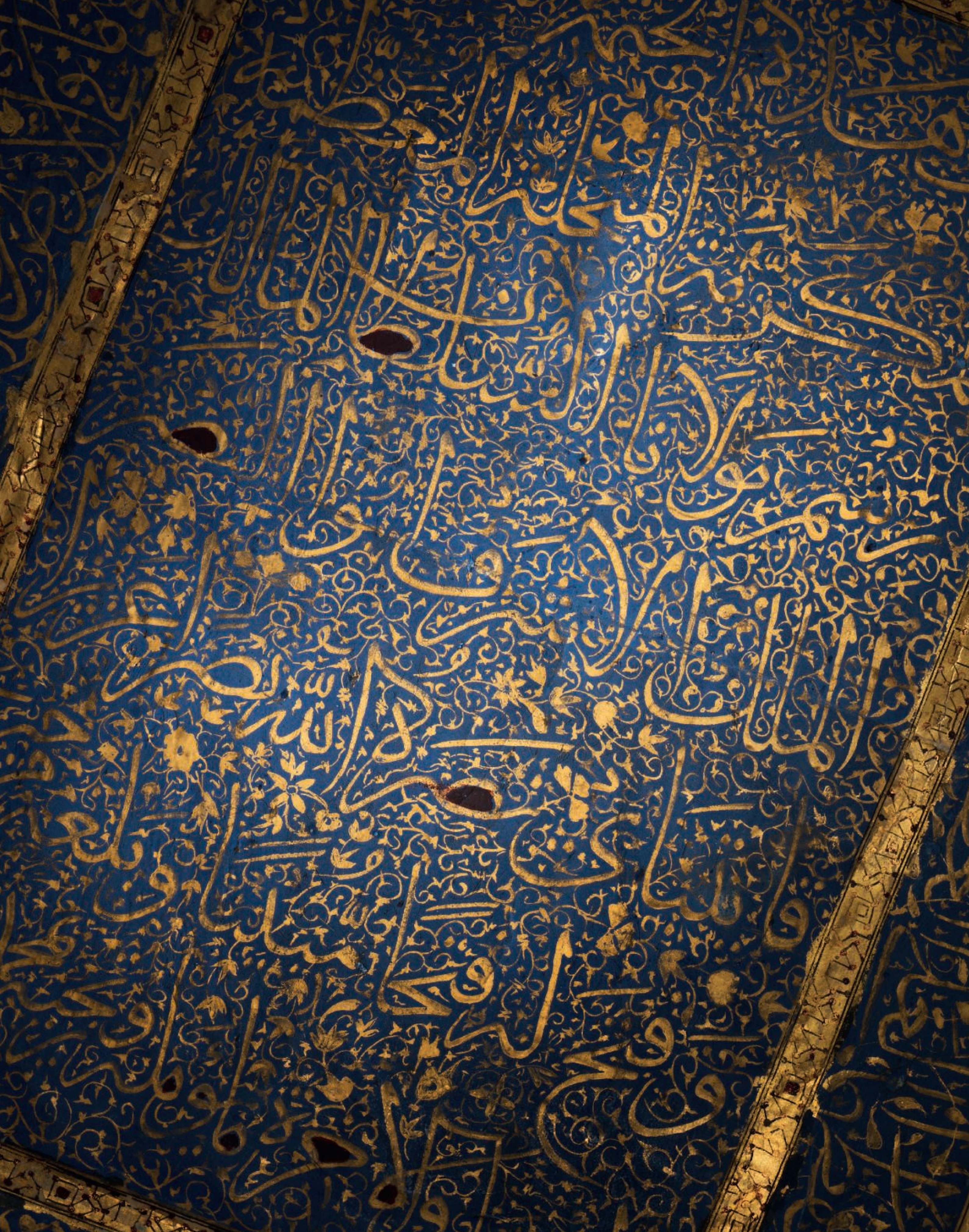
£7,000–10,000 | $9,300–13,000 | €8,200–12,000

This manuscript retains a highly interesting binding. The composition of its decoration is arranged around a central quatrefoil. Four untooled fleur-de-lys rise from this quatrefoil to form a large lozenge or four-pointed star. The points of this star encroach on the rectangular borders of the cover whilst stylized palmettes, also untooled, fill in the spandrels. These motifs are silhouetted against a densely-textured ground of stamped ringlets. A very closely comparable example is provided by a fourteenth or fifteenth century South Arabian bookcover in the Chester Beatty Library, Dublin (Bosch, *et.al.,* 1981, cat.10, pp. 98-99) and is the work of the maker Isma'il.

Another *juz'* of the same Qur'an was sold in these Rooms, 27 April 2017, lot 28. A further, offered at Sotheby's Paris, 23 October 2014, lot 3, gives the name Badr al-Din Hasan Muhammad bin [?], and, given the similar inscription on the present copy, it is likely that he commissioned the Qur'an.

Visit www.christies.com for additional information on this lot

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ويقيمون الصلوة ومما رزقناهم

ينفقون والذين يؤمنون بما انزل اليك

وما انزل من قبلك وبالاخرة هم يوقنون

وست وثمانون آية مدنية

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نستعين اهدنا الصرط المستقيم
صرط الذين انعمت عليهم غير
المغضوب عليهم ولا الضالين امين

سبع ايات مكية

A MAGNIFICENT ROYAL MAMLUK QUR'AN WRITTEN FOR SULTAN QAYTBAY (R.1468-96)



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

θ 11

QUR'AN

SIGNED TANAM AL-NAJMI AL-MALIKI AL-ASHRAFI, MAMLUK EGYPT, DATED 21 JUMADA I AH 894/30 APRIL 1489 AD

Arabic manuscript on cream paper, 311ff. each folio with 13ll. of elegant large *naskh,* illuminated florets between verses, diacritics in black, *tajwid* in red, *sura* headings in white or gold *thuluth* within illuminated rectangular panels mainly in blue or pink, gold reading markers in margins, double page illuminated opening frontispiece in gold and polychrome, preceded by an illuminated panel containing a dedication to Sultan Qaytbay in gold *thuluth* on lapis lazuli ground, each page bears a central horizontal crease, in modern brown morocco with flap, brown leather doublures
Folio 26¾ x 18in. (68 x 45.5cm.)

£500,000–800,000 | $670,000–1,100,000 | €590,000–940,000

PROVENANCE:

Sultan al-Ashraf Sayf al-Din Qaytbay (r.1468-1496)
Hagop Kevorkian Collection, from whose estate sold Sotheby's London, 26 April 1982, lot 37, to the present owner

EXHIBITED:

Exhibition of Persian Art, New York, 1940

INSCRIPTIONS:

Dedicatory inscription:
Kutibat hadhihi al-khitmah al-sharifah al-mukarramah al-mubajjalah al-mu'azzamah bi-rasmi mawlana al-Sultan al-malik al-malak al-ashraf abu al-nasr Qaytbay nasarahu Allah nasran 'azizan wa fataha lahu fathan mubinan wa balaghahu min khayr al-dunya wa al-akhirah wa yu'ammiluhu wa yujiruhu bi Muhammad wa ilahih amin, "This sublime, noble, revered, magnificent Qur'an was written for our leader Sultan al-Malik al-Malak al-Ashraf Abu al-Nasr Qaytbay, may God support him most powerfully, and grant him a clear victory, and exalt him among the most virtuous on Earth and in Heaven, give him hope and bring him into the vicinity of the Prophet Muhammad and our most trustworthy God"

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

سورة قريش مكية وآياتها اربع آيات

بسم الله الرحمن الرحيم

لإيلاف قريش إيلافهم رحلة الشتاء والصيف

فليعبدوا رب هذا البيت الذي أطعمهم من جوع

وآمنهم من خوف

سورة الماعون مكية وآياتها سبع آيات

بسم الله الرحمن الرحيم

أرأيت الذي يكذب بالدين فذلك الذي يدع اليتيم

ولا يحض على طعام المسكين فويل للمصلين

الذين هم عن صلوتهم ساهون الذين هم يراءون ويمنعون

الماعون

سورة الكوثر مكية وآياتها ثلث آيات

بسم الله الرحمن الرحيم

The Mamluks were extraordinarily bountiful in their endowment of institutions of the period. The city of Cairo remains today a living monument to the generosity of endowments by the wealthiest nobles throughout this period. But the generosity was by no means limited to the capital. A recent study into the *waqf* donations to the northern Mamluk domains, the *Bilad al-Sham*, uses Ottoman documents to demonstrate "the remarkable number of endowments established by the Muslims in Damascus, Lebanon, Transjordan and Palestine during the Mamluk period (1250-1517)" (Frenkel, 2009, p.149). Just as the buildings were commissioned, so were the fixtures and fittings with which the new foundations were furnished.

Jonathan Bloom comments that "the arts of the book flourished in Egypt during the fourteenth century, although most of the effort seems to have gone into making fine, large manuscripts of the Koran for the Mamluk rulers' pious and charitable foundations" (Bloom, 2001, p.81). In his study on Mamluk Qur'ans, David James culminates his argument with a discussion of the Qur'ans of Sultan Sha'ban 1363-76, "the greatest era of Mamluk Qur'an production" (James, 1988, p.178). He explains the development of the styles of illumination and calligraphy, and the influence that came into Mamluk Egypt from the *Bilad al-Sham* to the north, especially Baghdad. One feature that he notes but does not dwell on is the increase in scale of these volumes. The volumes of his Star Polygon Group of this period are generally on a massive scale, the length varying between 70.5 and 85cm, while the width is more consistent, between 50 and 56cm (James, 1988, nos.28-32, pp.230-232). This size equates to the half-*Baghdadi* size developed by the paper manufacturers in that city and adopted throughout the mediaeval Islamic World (Bloom, 2001, p.53). Shortly thereafter an even larger volume with full-*Baghdadi* size individual pages was produced for the Amir Sayf al-Din Sirghitmish ibn Abdallah al-Ashrafi with pages measuring 105 x 77cm (National Library, Cairo, 15; James, 1988, no.34, p.233). Massive Qur'ans continued as a speciality of the later Mamluk period, usually commissioned for donation to a specific institution; Qur'an stands (*kursi*) were developed on the same scale as fittings for the institutions to accommodate these magnificent volumes. Just as the generosity of the *waqf* foundations extended through the Mamluk realm, so massive Qur'ans were endowed with pages of a full-Baghdadi size. An example that survives in the Haram al-Sharif in Jerusalem, at 107 x 80cm., whose style indicates a 15th century date of manufacture, and which the author suggests was made during the reign of Sultan Barsbay in 836/1432-33, is almost identical in size to the Sirghitmish example noted above (Salameh, 2001, no.1, pp.94-97).

The reign of Sultan al-Malik al-Ashraf Sayf al-Din Qaytbay (1468-1496) witnessed the last period of Mamluk stability. Throughout his reign the sultan, a religiously conservative man, travelled extensively and was heavily involved in the construction of institutions in all regions. Michael Meinecke notes 230 foundations, in Aleppo, Damascus, Jerusalem, Gaza, Mecca, Madina, as well as in Alexandria, Rosetta, and numerous foundations in Cairo (Meinecke, 1992, vol.II, pp.396-442). While the present volume does not bear a specific *waqf* inscription, its scale makes it almost certain that it was commissioned for one of these new foundations.

The script is a large *naskh*, a rare script to find on a volume of this size where one would normally expect *muhaqqaq* to have been employed. The compact nature of *naskh* makes it ideal for volumes on a far smaller scale; yet on this scale it looks very comfortable and is wonderfully easy to read. This is a script perfect for reading from aloud in a congregational setting.

A very similar *naskh* script had been used on a large Qur'an commissioned by Sultan Barsbay for his *madrasa* in the Anbarin district of Cairo (Atil, 1981, no.8, pp.44-45; another opening shown in Lings, 1976, pp.79-80). However the present Qur'an is one size up from the Barsbay Qur'an whose pages are 54 x 41.3cm.

Our scribe, Tanam al-Najmi, describes himself as al-Maliki al-Ashrafi, so was clearly part of the royal scriptorium. While he follows the general rules for the script, he allows himself quite a bit of freedom. Tails of letters can terminate at various angles, and he has a peculiar rounded fish-hook form of the letter *re* which he uses for the *bismillahs* but generally not elsewhere. He also has an occasional quirk with a terminal *alif* curving it right round over the preceding letters, which is most certainly not in the formal canon. The script has a flow, a strength, an individual character, and is not intended to have the perfect consistency of later Ottoman *naskh*. On the same page the same word can be differently written. It gives the impression of having been written relatively fast. In a few places one can see that he made a mistake; a few words have been excised with the scribe carefully cutting around the letters and scraping away the paper bearing the ink. He is helped in this by the thickness and strength of the Mamluk paper. Occasionally there is no attempt to cover up the space or, in another instance, it is covered by a massively extended ligature joining a *he* and *qaf,* within the same word.

If Tanam al-Najmi's script was written fast, the illumination also gives the impression of having been prepared to a short deadline. Every individual page has each rosette fully illuminated, although a couple of red circles that Tanam had marked to be subsequently illuminated have been missed by the team of rosette painters (with slightly varying styles) that followed him. The *sura* headings, of which there are a number of different varieties of colouration, come in two basic types. The first has the script surrounded by fine leafy scrolls in a colour or gold that contrasts to the background. These show the influence of Baghdadi and Timurid illumination with its fine spiky floral motifs, but are worked much faster and less precisely. The other main type has a gold ground with scattered leaves or floral motifs with short stems left in reserve after the background colour has been added. Where rubbed, the background colour goes, leaving the gold panel exposed.

The opening dedication is a very large page-size illumination in the tight scrolling variety, the design, as well as the elegant *thuluth* painted in gold on the blue ground. Its similar border is one of the few places where the scrolling ground is overlaid by the inscription, giving a counterpoint to the composition. The opening bifolium of the Qur'anic text is the place, more than anywhere else in this volume, that demonstrates the tight deadline to which the Qur'an was produced. It is clearly unfinished, in that the filling in of the background on the left-hand page has not been completed and that on the right-hand side was not even started. These are in a classic Mamluk blue border of interlaced gold arabesques, but here again one suspects that originally there would have been small details added in other colours to bring the arabesques fully into focus.

We will never know for which foundation this magnificent volume was prepared. The scale on which is it conceived indicates that it must have been one of the most prestigious establishments of this eminent Sultan's reign. It is a remarkable volume to appear on the market, an imperial Mamluk Qur'an on a magnificent scale, complete with the name and date of the scribe, and with a hugely impressive full page dedication to Sultan Qaytbay. It was clearly made to impress in the Mamluk period and continues to do so today.

الوسواس الخناس ۞ الذي يوسوس في صدور الناس ۞ من الجنة
والناس ۞

وتمت كلمات ربك صدقا وعدلا لا مبدل لكلماته

كتبه العبد الفقير الى الله تعالى المعترف بالتقصير الراجي عفو
ربه القدير تنم البجمي الملكي الاشرفي وكان الفراغ من كتابته الحادي
والعشرون من شهر جمادى الاول سنة اربع وتسعين وثماني مايه

وصلى الله على سيدنا محمد وآله وصحبه وسلم

PROPERTY FROM A PRIVATE MIDDLE EASTERN COLLECTION

* 12

A SILVER AND COPPER-INLAID BRASS CANDLESTICK

THE BASE MAMLUK EGYPT OR SYRIA, FIRST HALF 14TH CENTURY; THE NECK AND MOUTH MOSUL, 13TH CENTURY

Of typical form, the body decorated with a band of elegant *thuluth* punctuated with three figural ogival cartouches each issuing bold split-palmettes above and below, minor bands of leafy meander above and below, the shoulder with a smaller similar band, the body with two later owner's inscriptions, 'Al-Sayyid Muhammad bin al-Mahdi' and 'Sayyid Qasim Muhammad', the neck and mouth associated, originally from a 13th century Mosul candlestick
13in. (33cm.) high

£50,000–70,000

$67,000–93,000
€59,000–82,000

PROVENANCE:

Sold Gridel & Boscher, Paris, 17 December 1982;
French Private Collection, sold Ader, Nordmann & Dominique, Paris 8 October 2012, lot 81

INSCRIPTIONS:

The principal inscription around the base reads: *al-'izz wa'l-iqbal da['i]man wa al-ba *qa laka ayyuha al-mawla al-kabir * wa'l-sha'an wa'l-majd wa'l-... al-mujaddad (?) * khalid[an] [a]l-'ala'k [sic] ya dha'l-[a]fdal,* 'Glory and prosperity continually for you and long life, O Lord of great authority, and grandeur and renewed ... [may] your superiority be everlasting, O possessor of virtues'
Around the shoulder: *al-'izz wa'l-iqbal / da[i']man wa'l-baqa laka * ayyuha al-mawla al-kabir * al-sha'n wa'l-majd wa'-l ...** 'Glory and prosperity continually for you and long life, O Lord of great authority, and grandeur'
Around the neck: Undeciphered *kufic* inscriptions

The body of this candlestick is of typical Mamluk form but has a benedictory rather than an honorific inscription of the form that is more usually encountered under that strictly hierarchical dynasty. Benedictory inscriptions are more frequently encountered on vessels of the early rather than the later Mamluk period; a candlestick that has a similar inscription divided by figural roundels is in the Museum of Islamic Art, Cairo (Allan, 1982, no.13, pp.80-83). This continues a tradition found more frequently under the earlier Ayyubid dynasty, and in early Mamluk Syria (Allan, 2002, nos. 4 and 5, attributed to "Jazira or Syria", late 13th century and c.1240-1260). The main band of inscription interrupted by roundels that extend into paired flaring split palmettes is another element, while well-known in the Mamluk period (a splendid basin in the al-Sabah Collection, Kuwait; Curatola, Keen and Kaoukji, 2011, no.102), that can be traced back directly to the works of Mosul, notably a candlestick base now in the Louvre (Raby, "The Principle of Parsimony and the Problem of the Mosul School of Metalwork", in Porter and Rosser-Owen, 2012, fig.1.7, p.26). Even the paired seated figures in the present candlestick are very similar indeed to those in the earlier Mosul example in the Louvre.

While the Mamluk body shows clear links to Mosuli origins, the neck and mouth come from an earlier copper-inlaid candlestick that was probably made in Mosul itself. The proportions, slightly more vertical with no change of angle, and with narrow moulded borders, are similar to those of the candlestick made by Hajj Isma`il in Mosul in the 1230s (Raby, *op.cit.,* fig.1.19, p.44). The neck has a similar band of inscription interrupted by roundels to that on the body, but in this case of *kufic* interrupted by interlace rather than *naskh* interrupted by figures. The mouth has a very unusual band of interlace roundels inlaid in both silver and copper, which is very similar to the design found around the mouth of the Blacas ewer in the British Museum, made by Shuja' ibn Mana'a in Mosul in April 1232 (Ward, 1993, pl.59, pp.80-82). Thus while the present candlestick is composite, it is achieved with two parts that not only appear harmoniously together, but also share a common ancestor.





13

VARIOUS PROPERTIES

13

A PINK QUR'AN FOLIO

SPAIN, 13TH CENTURY

Comprising Qur'an XXVIII, *sura al-qasas,* part vv. 73-76, Arabic manuscript on pink paper, 5ll. of brown *maghribi*, gold diacritics outlined in black, *shadda* and *sukun* in blue, *hamza* in yellow and green, two gold and black roundel verse markers containing *abjad* numbers in red and blue, a further gold and polychrome medallion with red *kufic* marking *khams*, the upper margin with punched inventory inscription
Folio 12 x 9¼in. (30.4 x 23.3cm.)

£7,000–10,000

$9,300–13,000
€8,200–12,000

The attribution of these striking pink folios to Spain is based primarily on the use of paper. In North Africa, parchment remained the preferred material for the writing of Qur'ans into the nineteenth century. Spain, however, had been manufacturing and using high quality paper for manuscripts of all kinds for some time. Manuscripts like this one, on pink dyed paper, are believed to have been produced in Jativa, near Valencia, the site of the earliest documented paper mill in Spain (Fraser and Kwiatkowski, 2006, p.64).

A number of folios from this manuscript are in public collections, while others have appeared at auction. 215 folios, formerly in the collection of Maréchal Lyautey were sold at the Hotel Georges V, Paris, 30 October 1975, lot 488, and quickly appeared at Sotheby's, 14 April 1976, lot 247. Other leaves from this manuscript have since sold in these Rooms, including a single folio and a bifolio, 26 April 2012, lots 135 and 136, and a folio on 10 October 2013, lot 70. More recently two bifolios and a single folio were sold in these Rooms, 25 October 2018, lot 22, 26 April 2018, lot 5 and 26 October 2017, lot 66.



14

* 14

A TURQUOISE-GLAZED POTTERY BOWL

DAMASCUS, SYRIA, 14TH CENTURY

On short foot rising through conical sides to straight rim and flat lip, with large black radiating flower with cross-hatched leaves, light iridescence, intact
10⅜in. (26.4cm.) diam.

£8,000–12,000

$11,000–16,000
€9,400–14,000

PROVENANCE:

Sotheby's, New York, 30 May 1986, lot 106, to the present owner

Pottery vessels decorated in black and then covered in a plain turquoise glaze were produced in many centres throughout the Islamic lands during the mediaeval period. Kashan in Iran and Raqqa in Syria each produced very finely potted wares, Raqqa perfecting the most wonderful clear vibrant turquoise glaze with which to cover the design. It is not surprising that the fragments from the centres of such bowls were prized in the west and used in *bacini*, being inserted into Italian architectural compositions to contrast with the earth and stone tones that were used for the majority of the surfaces (Jenkins, 2006, pp.178-185).

The fourteenth century, with its heavier potting, continued to see examples of these black decorated turquoise glazed wares produced in various centres including Sultanabad in Iran and Damascus in Syria. Of all these wares, later mediaeval Damascus pottery is the one that has attracted least attention and its products are frequently catalogued either as Raqqa or as Sultanabad. It shares many features with both, but the drawing is much freer than in Raqqa pottery and there are features which are not found on Sultanabad wares. An example of this group is a jar formerly in the Los Angeles County Museum of Art, and subsequently sold in these Rooms, 15 October 2002, lot 64. A related turquoise and black ewer recently sold in these Rooms, 26 October 2017, lot 58. All these have similar free drawing, including features such as the loose swaying leaves made up of a series of curled lines that we see here.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■ **15**

A LONG CALLIGRAPHIC WOODEN BEAM

MERINID MOROCCO, PROBABLY FEZ, 14TH CENTURY

Carved in relief with a single row of knotted *kufic* surrounded by scrolling foliage, upper border of simple floral motifs, some polychrome remaining
10½ x 97in. (26.8 x 246.4cm.)

£40,000–60,000 | $54,000–80,000 | €47,000–70,000

PROVENANCE:
Acquired in 1956 in Morocco, thence by descent to present owner

INSCRIPTION:
Qur'an, chapter VII (*al-'A'raf*), part of verse 54 (the last 9 words) followed by *saddaq allah*,' [All] governed by laws under His command. Is it not His to create and to govern? Blessed be God, the Cherisher and Sustainer of the Worlds!'.

Closely related *kufic* script against a scrolling ground can be seen on a beam dated to the late 13th century in the Musée des Arts et Traditions, Fez (Paris, 1999, no.196, p.141). Similar examples are also on the upper registers of the consoles kept at the Batha Museum and on lintels of the Sharij madrasa, both in Fez (London, 1976, ill. 325 and 371).

A number of other beams from Islamic Spain and north Africa sold in these Rooms, 23 April 2002, lot 135; 15 October 2002, lot 33 ; 29 April 2003, lot 50 ; 12 October 2004, lot 12, and an important figural beam, sold 8 April 2008, lot 39.





■16

A MONUMENTAL MERINID CARVED WOODEN PANEL

MOROCCO OR POSSIBLY SPAIN, LATE 13TH OR FIRST HALF 14TH CENTURY

Composed of six elements, deeply carved with a repeating and mirrored *kufic* inscription arranged within arches, palmettes in between, remains of pigments
29½ x 114 x 4¼in. (75 x 289.6 x 10.8cm.) (6)

£100,000–150,000 $140,000–200,000
€120,000–180,000

PROVENANCE:
Acquired in 1939 in Morocco, thence by descent to the present owner

INSCRIPTIONS:
Al-yumn, prosperity, repeated and mirrored

This monumental wooden panel, constructed from three beams on top of each other, with its floral and epigraphic decoration is a masterclass in late Almohad and early Merinid design. A powerful line of *kufic*, repeating the mirrored word *al-yumn* (prosperity), runs the entire length of the beam, determining the rhythm of the arcade above which is filled with scallop shells, knotted motifs, and a plethora of dense exquisitely drawn interlacing arabesques. The relief is deep, with a much greater sense of vigour than is found in most Merinid carving, strongly redolent of the power of the preceding style under the Almohads. Remains of polychromy indicate that, as in the neighbouring Nasrid kingdom with whom the Merinids had strong links, the decoration was originally highly coloured.

A beam from the al-Sahrij *madrasa* in Fez (1323) shows a similar epigraphic frieze repeating the word *al-yumn* supporting an arcade (*Maghreb médiéval,* 1991, ill. 157). That decoration is, however, more compressed and less clear than in the present example. An *al-yumn* arcade that dates from the start of



the Merinid period is in the musée Nejjarinedes Arts et Métiers du bois. While the basic structure is the same, the background foliage is of Umayyad-influenced pine-cones and serrated split palmettes rather than our succulent arabesques (*Le Maroc médiéval*, 2014, no.269, pp.444-445). The energy and tension of our scrollwork is far closer to that on a beam with a long cursive inscription that was made for the al-Jadida mosque in Ceuta dating from 1347 *(ibid*, no.294, pp.490-491). The same basic composition as here, also around the reflected word *al-yumn*, is found on a fragmentary beam that was discovered during the remodeling of a house in Seville, thought to date from the 14th or 15th century, showing that the design was also prevalent in Spain (*Ibn Khaldun*, 2006, p.77).

Surviving examples of Merinid architecture demonstrate that panels of this type were often originally situated on the walls of the inner courtyard, above the lateral arcades parallel to the long side of the central basin. In the al-Sahrij madrasa, the frieze with a decoration of arches comes above a frieze of Qur'anic verses written in a slightly less-stylised *kufic*. This composition of two friezes one above the other is found in other Merinid foundations such as the Bu 'Inaniya *madrasa* in Fez (c. 1350) and the *madrasa* of Sala dating from 1341 (Terrasse, 1925, pls. xxxv, xxxvi). However, the remarkable state of conservation of the beams and their decoration indicate a position in an inner room where it would not have been exposed to the elements. The size of that room, judging from the scale of this panel, would have been considerable.

Two further panels, which must originally have been from the same commission, were at Sotheby's, 6 April 2011, lot 300, and in these Rooms 7 October 2008, lot 100.

A Radiocarbon test performed by the University of Groningen, ref. RCD-7466, on 17 September 2010, on a beam from this series gave a result that had a 95% probability of a date of 880-1040 AD. This is considerably earlier than the date proposed for the carving of this beam but is fully consistent with the cataloguing. The cores of many large trees had been alive for centuries longer than the periphery.



THE ARTS OF IRAN





PROPERTY FROM A PRINCELY COLLECTION

17

A GOLD AND SILVER-INLAID WINDOW GRILL BOSS
ILKHANID IRAN, 14TH CENTURY

Of spherical form, with four sockets, the engraved decoration of rosettes filled in with silver and gold-inlaid geometric patterns and palmettes, the sockets with interlocked strapwork, one with inventory label
6¾in. (17.2cm.) high

£12,000–18,000 $16,000–24,000
€15,000–21,000

LITERATURE:
James Allan, *Metalwork of the Islamic World, the Aron Collection*, London, 1986, no.34, pp.130-131.

In his catalogue entry for this piece Dr. James Allan demonstrates its similarity in both form and decoration to that of three bosses formerly in the Harari Collection and now in the Museum of Islamic Art, Cairo (Pope, 1938, pl.1357A and p.2505). All have the sockets cast integrally in one piece with the ball, in which respect they differ from all other known ball joints. They also have close similarities shown by the surface decoration. The Harari pieces are inscribed in the name of the Ilkhanid Sultan Muhammad Khudabanda Uljeitu (1304-1317) whose summer capital was Sultaniyya, enabling the present boss to be dated and attributed with confidence to North West Iran of the early 14th century.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



VARIOUS PROPERTIES

18

A SILVER-INLAID BRONZE LIDDED BOWL
KHORASSAN, NORTH EAST IRAN, 12TH/13TH CENTURY

On flared foot, the rounded body and lid with silver-inlaid scrolling decoration, fine engraved *naskh* inscription around the rim, the lid with large jewel-shaped knop, further *naskh* inscriptions around the knop and foot
7½in. (19cm.) high

£60,000–80,000 $80,000–110,000
€71,000–94,000

PROVENANCE:
By repute, formerly in the Private Collection of Mr Ralph Harari
Private UK collection, 1950s
Formerly with Spink & Sons, 1980s

LITERATURE:
Spink & Sons, London, *Gopis, Goddesses & Demons: Indian and Islamic Works of Art*, 9 October to 17 November 2000, cat. no. 1, pp. 6-7

The extensive and remarkably preserved silver-inlay makes this bowl an important example of Khorassan metalwork of the twelfth and thirteenth centuries. Both the stylised heads that are drawn out of the upward finials of the benedictory inscription and the palmette motifs are comparable with metalwork published in Allan, 1982, nos.3-5, pp.40-53. The best known example of this type of metalwork is the early-thirteenth century 'Vaso Vescovali' in the British Museum (inv.no. 1950.0725.1), which has similar arabesques and anthropomorphic calligraphy.

Allan notes that the prevalence of astrological motifs on such wares portray the conflict between the lower powers of darkness and the higher powers of light (Allan, 1982, p. 40). On the present bowl, the former may be represented by the crescent shapes, perhaps symbolic of the auspicious astrological event of the eclipse. Ornamentation depicting the latter, however, subsumes this reference to darkness. Fern-shaped motifs emerge from scrolling arabesques, possibly indicative of the tree-of-life, and lead up to the good wishes of the benedictory inscription. Furthermore, the stem foot of the bowl is decorated with diamond shapes, probably representing rays of light.



19 (part)

19

FIVE QUR'AN FOLIOS

MESOPOTAMIA, 14TH CENTURY

Comprising Qur'an III, *sura al-'imran*, v.195 (part) - Qur'an IV, *sura al-nisa'*, v.1, Qur'an VI, *sura al-an'am*, vv.58 (part) - 67 (part), Qur'an, *sura al-anfal*, vv.55 (part) - 65, Qur'an XII, *sura yusuf*, v.110 (part) - Qur'an XXIII, *sura al-ra'd*, v.4 (part), and Qur'an LXIV, *sura al-taghabun*, vv.4 (part) - 14 (part), Arabic manuscript on cream paper, 9ll. of black *muhaqqaq*, black diacritics, *tajwid* in red, gold and polychrome verse markers, gold and polychrome marginal medallions marking *khams* and *'ashr* , two folios with *sura* headings in gold *muhaqqaq* outlined in black reserved in clouds against a pink-hatched ground on gold and polychrome illuminated panels
Each folio 19⅜ x 13⅞in. (49 x 35.1cm.) (5)

£15,000–20,000 $20,000–27,000
€18,000–23,000

The illumination of these folios can be compared with folios attributed to both 14th century Iran and Iraq. The bright, polychrome marginal medallions in a petal-like formation recall those found on a Qur'an *juz'* attributed to fourteenth century Shiraz (James, 1992, nos.29 and 30 pp.126-135). The pink-hatched ground and the scrolling gold arabesques of the *sura* headings are, however, comparable with examples attributed to Baghdad of the same period (James, 1988, p.83).

Two folios from the same Qur'an were sold at Sotheby's, London, 24 October 2018, lot 7.



20 (part)

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



20

FOUR FOLIOS FROM AN IMPORTANT QUR'AN

BAGHDAD, ABBASID IRAQ, FROM A MANUSCRIPT DATED AH 588/1192-93 AD

Comprising Qur'an IV, *sura al-nisa'*, vv.40 (part) - 42 (part), vv.43 (part) - 44 (part), vv.44 (part) - 46 (part) and vv.46 (part) - 47 (part), Arabic manuscript on paper, each folio with 5ll. of black *muhaqqaq*, gold and polychrome roundel verse markers with the word *aya* in gold *kufic*, two folios with a large gold and polychrome illuminated marginal medallion containing the exact verse count in gold *kufic* script, with added pagination in pencil, restored, laid down on card and mounted

Each folio 8⅜ x 5⅞in. (21.1 x 14.9cm.) (4)

£10,000–15,000 $14,000–20,000
€12,000–18,000

These four folios come from a Qur'an which was made for the son of the Caliph Abu al-'Abbas al-Nasir. The final *juz'* of this important Qur'an was sold in these Rooms, 10 October 2000, lot 11. It contained a lengthy colophon with a dedication to Abu 'Abdullah Muhammad ibn Sayyidina al-Khalifa al-Imam Amir al-Mu'minin and was dated AH 588 equivalent to 1192-93 AD.

Abu 'Abdullah Muhammad is presumed to be the son of one of the last caliphs of Baghdad Abu al-'Abbas al-Nasir al-Zahir Muhammad ibn al-Nasir who reigned from AH 575/1180 AD to AH 622/1225 AD.

The Qur'an is remarkable for the lavishness of its illumination, and is highly important as no other Qur'an is recorded that makes a specific reference to a caliph.

Parts of *juz'* XXIX probably from this Qur'an are now in the Metropolitan Museum of Art (acc.no.2004.89). Other leaves from this Qur'an have been sold in these Rooms, 14 October 2003, lot 1, 9 November 1977, lot 67 and 22 November 1984, lot 111, at Sotheby's 14 October 1999, lot 9 and at Christie's South Kensington, 5 October 2012, lot 552.

21

A KASHAN MOULDED LUSTRE AND COBALT-BLUE CALLIGRAPHIC POTTERY TILE

ILKHANID IRAN, LATE 13TH/14TH CENTURY

The bold cobalt-blue Quranic inscription on dense scrolling foliated ground, the reverse fitted with two suspension rings and with old collection label 'Edouard Aynard, Paris 1er - 4 Decembre 1913, No : 96 du Catalogue'
8 x 15¾in. (20.4 x 40cm.)

£20,000–30,000 $27,000–40,000
€24,000–35,000

PROVENANCE:

Edouard Aynard, Lyon (1837-1913)
Sold in his sale, Galérie Georges Petit, Paris, 4 December 1913, lot 96 (ill.), pp.108-9

INSCRIPTIONS:

Qur'an LXXVI, *sura al-insan,* beginning of v.7, *yanfuna bi-l-nadhri wa ...*, 'They [are those who] fulfil [their] vows and ...'

On this tile the Qur'anic inscription in elegant, cobalt-blue *thuluth* stands out in relief against the lustre foliate ground. Its decorative style, imposing calligraphy and size indicate that it would have formed part of an architectural frieze, set above a dado of geometric, star-shaped tiles of the same style. The absence of figural details on our tile, such as birds within the foliage surrounding the Qur'anic inscription, suggests that it was made for a mosque or religious structure, where the strict aniconic rule applies. A number of similar tiles now form part of prominent museum collections including a particularly close example in the Asian Art Museum, San Francisco (inv.no. B60P2132). A comparable tile whose inscription comprises the following part of this Qur'anic verse was sold at Sotheby's, London, 9 April 2014, lot 2.

The present tile's previous owner was Edouard Aynard (1837-1913) of the Château de Charnay, Lyon. He was a banker by profession but also one of the best known French art collectors at that time and also Vice President of the Committee of National Museums.



22

AN ENGRAVED SILVER-INLAID BRONZE BOWL

POSSIBLY MOSUL, AYYUBID IRAQ, CIRCA 1250, THE LOWER ENGRAVED REGISTERS, INDIA, 19TH CENTURY

Of typical form, the bold inscriptions interspersed with medallions each inhabited by a seated ruler drinking from a cup, a later calligraphic and floral register against blue, red and green pigmented and hatched ground below
11in. (28cm.) diam.

£80,000–120,000

$110,000–160,000
€94,000–140,000

PROVENANCE:

Sotheby's, London, 27 February 1987, lot 192, to the present owner

INSCRIPTION:

Around the body: *Al-'izz wa al-nasr wa al-iqbal wa al-na'm wa al-jadd wa al-majd wa al-afdal wa al-karm wa al-hilm wa al-'ilm 'ashya' 'alawta* ... 'Glory, victory, prosperity, divine favour, importance, glory, eminence, generosity are the things you have excelled in ...'
Lower inscription: Qur'an II, *sura al-baqara*, v. 255

While the shape of this bowl resembles that of a multitude of copper alloy bowls from the 13th-15th centuries throughout the Islamic world, the particular proportions, the slightly everted rim with extra protruding lip, and the absence of an original band of decoration below the main inscription make it part of a very small group of bowls from 13th century Syria and the Jazira, the others of which were made for named patrons. These include a bowl dating from the 1220s that is plain except for the band of inscription in the name of Mahmud b. Sinjar Shah who ruled in Cizre in south east Anatolia, now in Berlin (*Court and Cosmos*, 2016, no.13a, p.64); a bowl made in around the 1240s for Sultan Najm al-Din Ayyub, last ruler of the Ayyubid empire, now in Michigan (Grabar, 2006, pp.3-14) and a bowl made circa 1289-92 for Sultan Qara Arslan b. Il-Ghazi of Mardin in the northern Jazira, now in Doha (*Court and Cosmos*, 2016, no.8, p.58). The dates demonstrate that this shape continued in popularity throughout the 13th century. The two made for patrons in the far north, the first and last, have a continuous inscription band, but that made for Najm al-Din Ayyub, like the present bowl, has the inscription interrupted by figural roundels.

A late Ayyubid or early Mamluk Syrian attribution is also appropriate for our bowl. Not only is it of the same form and decorative layout as the Najm al-Din Ayyub bowl, but it also has the fleshier *thuluth* script more typical of the Mamluk period than the more attenuated variant of the earlier period. The posture of the seated figure, with one hand resting on the thigh and the other holding a central wine cup, is "in the traditional posture of a Mesopotamian sovereign" (Baer, 1983, p.262). The ruler in this particular instance has a stronger, more immediately forceful presence than in most examples. Both the stance however, and also the multi-vertical-lobed turban, together with the striped background of the throne, are very close indeed to those of the smaller Mamluk figural bowl made by Ibn al-Zayn, the manufacturer of the Baptistère de Saint Louis, and now also in the Louvre, dating from 1290-1310 (Atil, 1981, no.20, pp.74-5 esp ill p.75). Another seated ruler on striped throne, whose position is even closer to our example, is found on the late 13th century Jaziran or Syrian penbox formerly in the Homaizi Collection and now in the Museum of Islamic Art, Doha (Allan, 2002, no.4, pp.27-28).





23

A TURQUOISE AND COBALT-BLUE MOULDED CALLIGRAPHIC POTTERY BORDER TILE
KASHAN, CENTRAL IRAN, 13TH/14TH CENTURY

The upper register with foliate palmettes, the cobalt-blue inscription lightly pitted, repaired breaks
12 x 12¾in. (30.5 x 32.4cm.)

£8,000–12,000

$11,000–16,000
€9,400–14,000

PROVENANCE:
Andre Godard, Tehran, circa 1935-1937.
Claude Achille Clarac; sold by his estate
Haut Roche, Daguerre, 26 June 2016, lot 142

INSCRIPTIONS:
[mu]tehafezin sahad, 'those who were aware were awake'

Two particularly closely comparable Kashan tiles are in the Brooklyn Museum of Art (acc. no.42.212.58 and 42.212.57). A further example is recorded as being part of the Louvre collection (acc. no.MA2126). A very similar tile was sold in these Rooms, 7 October 2008, lot 74.



(actual size)

PROPERTY FROM A PRINCELY COLLECTION

24

A SILVER-INLAID BRASS BOWL

MUZAFFARID FARS, SOUTH IRAN, 14TH CENTURY

Engraved with bold calligraphic cartouches in *muhaqqaq* script interspersed with mounted knights on profuse scrolling ground within roundels, the plain base with hanging palmettes, the inside with old collection inscription reading 'Ch. Gillot no. 3 (?)'
4¾in. (12cm.) diam.

£20,000–25,000

$27,000–33,000
€24,000–29,000

PROVENANCE:
Charles Gillot, Paris (d.1903); thence by descent until sold Christie's Paris, 4 March 2008, lot 7

EXHIBITED:
Exposition des Arts Musulmans, Union Centrale des Arts Décoratifs, Pavillon de Marsan, Paris, May-June 1903, n. 123.

INSCRIPTIONS:
'izz li-mawlana al-sultan, al-'alim al 'adil al-mansur al-muthaffar min al-sama', al-sultan al-salatin, 'Glory to our lord, the Sultan, the wise, the just, the victorious, the vanquisher of enemies with help from heaven, the sultan of the sultans.'

The layout of the present bowl, with its sequence of figural roundels alternating with oval panels containing elongated *thuluth* honorific inscriptions is very similar to that of a large number of bowls made in 14th century Fars. Examples are in most major collections including an excellent example in the British Museum (Ward, 1993, no.76, p.99), while others have been sold in the Rooms, including 5 October 2010, lot 173. What makes this specific bowl stand out is the size, which is half that of almost all other examples. It is an exquisite miniature version of the well-known type, which retains considerable proportions of its silver and gold inlay.

For further information and similar examples, see Melikian-Chirvani, 1982, pp.209-214.



25

VARIOUS PROPERTIES

25

A LUSTRE AND COBALT-BLUE MOULDED POTTERY TILE

KASHAN CENTRAL IRAN, 13TH/14TH CENTURY

The bold cobalt-blue inscription reading '*rasul Allah*' on dense scrolling foliate ground, the reverse with old collection monogram and dated, (?)obt, EP, 6-8-56, on stand
7¾ x 12½in. (19.8 x 31.8cm.)

£8,000–12,000 $11,000–16,000
€9,400–14,000

PROVENANCE:
Private Danish Collection by 1956.

INSCRIPTION:
rasul Allah "the Messenger of God"

θ 26

ZAYN AL-DIN ABU ISMA'IL IBN AL-HUSAYN AL-JURJANI (D. 1136 AD): *KITAB AL-DHAKHIRA AL-KHWARAZMSHAHIYYA*

SIGNED 'ALI IBN MUHAMMAD IBN 'ABDULLAH AL-NASAKH AL-SHABABI, WESTERN PERSIA, DATED AH 640/1242-43 AD

Medical Encyclopaedia, comprising Book 1, *juz'* 2 of the fourth saying (*goftar*) to the sixth saying (*goftar*), Persian manuscript on cream paper, 50ff. plus one flyleaf, 27ll. of dark brown *naskh,* headings in larger gold, blue, red and green *naskh,* some words underlined in red, catchwords, marginal annotations to the final two folios, the final folio with signed and dated colophon, the flyleaf with later owner notes, in brown morocco with stamped central foliate lobed medallion and corner pieces in gold and blue and bordering stamped foliate cartouches in gold, brown leather doublures
Folio 11½ x 7¼in. (29.2 x 18.3cm.)

£25,000–30,000 $34,000–40,000
€30,000–35,000



26

The present volume of the Thesaurus of the Shah of Khwarazm is one of the earliest surviving copies of this seminal medical work. *Al-Dhakhira al-Khwarazmshahiyya* is considered the first major medieval medical encyclopaedia to have been originally composed in Persian. The author, Isma'il ibn Husayn al-Jurjani, was a nobleman in the court of Qutb al-Din Muhammad Anushkatin (r.1097-1127 AD), Shah of Khwarazm. This encyclopaedia was written during al-Jurjani's lengthy sojourn in Khwarazm in 1110 AD and was dedicated to the Shah, for whom he was court physician.

According to his introduction, al-Jurjani composed the text to respond to a need for a comprehensive text, which he himself had experienced as a student, writing that his "object in compiling it was to supply [...] a comprehensive work which would offer the required information [...] and save a physician the trouble and loss of time involved in consulting other books" (Rieu, 1883, p. 466).

Although some of the most distinguished Islamic medical scholars of the early period were of Iranian birth, including the renowned Ibn Sina, their primary texts were written in Arabic, considered the language of conquerors and rulers of the Abbasid caliphate. The Persian *Al-Dhakhira al-Khwarazmshahiyya* is, therefore, one of the most significant contributions to Islamic medicine, especially the history of Persian medicine. The work supplements the Arabic medical encyclopaedia of Ibn Sina, composed a hundred years earlier. Given that al-Jurjani is considered the first author of a Persian medical work of this scale, he is largely credited with establishing a Persian scientific vocabulary (Savage-Smith, 1997, p. 27).

Dated to the thirteenth century, this manuscript is among the earliest recorded copies of the text. The two earliest complete copies are dated AH 603/1206 now in Tehran and AH 664-68/1266-70 in the Oriental Public Library in Patna in India. The third earliest complete copy, dated 14 Jumada II AH 671/1273, was formerly in the private collection of Mawlawi Muhammad Shafi' in Lahore, Pakistan, sold at Sotheby's, 14 October 1999, lot 21.

A further section of the present manuscript, signed by the same scribe, was sold at Sotheby's, London, 6 October 2010, lot 37.




يبق له ساق
وكذلك يجعلون الحشيش
وانما الحشيش يابس العشب كله
الرطب ورطب العشب يدعى الرطب
جميعا والكلا يجمعهما
ومن ذلك
الصلف تذهب العامة الى انه التيه
اهل اللغة في الصلف انه قلة الخير يقال امراة

AN EXTREMELY RARE TREATISE ON ARABIC GRAMMAR INSCRIBED BY THE AUTHOR



θ 27

ABU MANSUR MAWHUB IBN AHMAD IBN MUHAMMAD IBN AL-KHADHR IBN AL-JAWALIQI (D. 1144 AD): *KITAB AL-TAKMILA FIMA YALHANU FIHI AL-'AMMA*

ABBASID IRAQ, PROBABLY BAGHDAD, DATED RABI' I AH 529/DECEMBER 1134-JANUARY 1135 AD

On Arabic grammar, Arabic manuscript on cream paper, 58ff. plus six flyleaves, each folio with 9-11ll. of elegant black *naskh*, title page with the hand of the author, dated colophon on the last folio, remargined in the Safavid period, in later brown morocco with cream paper doublures
Folio 7¾ x 4⅛in. (19.8 x 10.5cm.)

£70,000–100,000

$93,000–130,000
€82,000–120,000



This highly important treatise on Arabic grammar is one of the earliest dated manuscripts written during the lifetime of the leading Arabic philologist and *imam* to Caliph al-Muqtafi (r.1136-60), Abu Mansour Mawhub ibn al-Jawaliqi.

Al-Jawaliqi was born in Baghdad in 1073 AD, and died there in 1144 AD. While his title "al-Jawaliqi" (maker, seller of sacks) may signify humble beginnings, Brockelmann has traced his lineage to an ancient family which appears to contradict this modest signification (Brockelmann, G. I p. 332; S. I p. 492). Al-Jawaliqi's talent in philology was nurtured under the tutelage of the celebrated grammarian al-Tibrizi, studying in the Nizamiyya for seventeen years. In the company of Baghdad's leading scholars, our author refined his talent by attending courses and lectures led by his teacher. A copy of al-Tibrizi's *Luzum ma la yalzam* in the hand of our author attests to his presence at these scholarly events (Stern, 1954, pp.339-340). As one of al-Tibrizi's most eminent students, it is unsurprising that al-Jawaliqi was his successor as professor of philology at the Nizamiyya. In this celebrated position, al-Jawaliqi became the teacher of Ibn al-Jawzi among other renowned scholars.

Having supplemented the work of al-Tibrizi, al-Jawaliqi is credited alongside his predecessor with re-establishing and refining the cultural level of the Arabic language from the "depths" to which it had fallen during the Seljuk rule (Fleish, 1991, p.490). Descriptions of our author are favourable, depicting him as a conscientious teacher who responded prudently to questions (*ibid.,* p.490). Moreover, the renowned medieval Islamic scholar Ibn Khallikan praises our author as "a learned scholar, and a master of all branches of literature ... A number of instructive works were composed by him and got into wide circulation" (Haywood, 1969, p.98). The respect he earned in the field of philology was supplemented in a religious setting when he became *imam* to Caliph al-Muqtafi. It has been recorded that Caliph al-Muqtafi would pray behind him demonstrating the extraordinary reverence and appreciation our author held.

Although Ibn Khallikan's quote attests to a large body of work composed by al-Jawaliqi, only two works have survived of which manuscripts exist, making this manuscript an incredibly rare record of al-Jawaliqi's scholarship. The first, *Kitab al-mu'arrab min al-halam al-'ajami' 'ala huruf al-mu' jam* comprises a glossary of Arabicized loan words, while the present work, *Kitab al-takmila fima yalhan fihi al-'amma*, focuses on the correction of incorrect expressions. Both works record our author's concern for the preservation of the Arabic language as well as his fear that the gradual influx of loan words and errors would undermine its status. The beautiful, bold *naskh* in which this manuscript is written is clearly legible and reflects the author's concern for clarity and purity of the language.

Kitab al-takmila fima yalhan fihi al-'amma can be divided into two sections: the first focuses on the incorrect usage and placement of words, while the second centres on the incorrect usage of letters and vowels. Throughout the text, our author displays a profound knowledge of the nuances of the Arabic language providing anecdotal evidence and many detailed examples. A surprising feature of this manuscript is the presence of three dots in a triangular formation preceding phrases such as '*kadhalik*' and '*min dhalik*' (so, thus, therefore). The resemblance that this marker bears to the shorthand 'therefore' might even suggest an Arabic root for the symbol.

The present work would have had many owners after its composition in the twelfth century, yet it remains in an extraordinarily clean condition, and the remargining in the seventeenth century demonstrates a keen awareness to preserve this highly important text. Notably, this manuscript once belonged to an Almohad Caliph, Yusuf al-Mustansir Billah (r.1213-24), as inscribed on the title page. This noble provenance along the excellent condition of the manuscript indicates that even after our author, this work was a highly-treasured possession.

Dated AH 529/1134 AD, this manuscript was copied during the lifetime of its author. Marginal inscriptions of '*balaghtu al-qara'a 'ala al-shaykh*' indicate that this manuscript was read to the author and approved by him. Such inscriptions attest to our author's concern for the transmission and preservation of the works he had approved. Remarkably, in the opening page is an inscription in the hand of the author detailing those who have either read or heard a recitation of the text. These include, Najm al-Din Abu al-Ma'ali Muhammad ibn Sadaqah ibn 'Ali ibn Sadaqah, Sharaf al-Dawlah 'Ali ibn al-Hasan ibn 'Ali, Abu'l-Makarim Ja'far ibn Sadaqah, Abu'l Fadhl al-Fath ibn Ayyub, and the author's two children Abu Muhammad Isma'il and Abu Taher Ishaq. A similar inscription in the hand of al-Jawaliqi in found on a manuscript published by Nasiri-Amini, 1367, p.278. This manuscript is, therefore, a rare testament not only to the text of al-Jawaliqi but also to his highly prudent and revered character. It is outstanding to see this preservation of the Ibn al-Jawaliqi's own script, a feature highly desired as the thirteenth century scholar Ibn Khallikan tells us, "Pieces in his hand-writing were much sought after, and people vied with each other in bidding to obtain them" (Haywood, 1969, p.98).


نفعه الله بالعلم
لعبد الله بن يوسف بن عبد المستنصر بالله عفا الله عنه
كتاب التكملة
فيما يلحن فيه العامة
تأليف الشيخ الأجل الإمام الأوحد العالم أبي منصور موهوب بن
أحمد بن محمد بن الخضر الجواليقي أدام الله عزه





28

TWO OPENWORK BRONZE DOOR BOSSES

ILKHANID IRAN, EARLY 14TH CENTURY

Each with central domed element resting in the centre of a large circular plate and with a square aperture, the dome with a band of engraved knotted *kufic* on a scrolling vine ground, the flat plate pierced with the name Muhammad in *kufic* written eight times forming two intersecting squares on a ground of scrolling motifs, simple outer border, six attachment holes around the rim of one, areas of red patination
12¼in. (31cm.) diam. (each) (2)

£20,000–25,000 $27,000–33,000
€24,000–29,000

EXHIBITED:
Metropolitan Museum of Art, New York, June-October 2001 (temporary loan)

INSCRIPTIONS:
The inscription around the central boss in knotted *kufic* reads:
baraka wa yumn wa surur wa sala[ma], 'blessing, good fortune, joy and peace'.

The interlaced *Muhammad* around the sides of these bosses are found in the architectural ornament of a small number of Mongol buildings, most notably the mausoleum of Uljaytu in Sultaniyya. There, both in painted plaster and in brickwork, is found the name interlaced four, five, six and eight times, each one in a roundel, often at the centre of a vault (Blair, 1987, nos. 14,17 and 19, pp.43-96). Sheila Blair notes that these interlaced *kufic* roundels are also found on a few other important Mongol monuments in Yazd and Abarquh, notably the tombs of Rukn al-Din and Shams al-Din (AH 727/1326 AD). At Sultaniyya itself the roundels date from the earlier of the two phases of decoration, completed by the time of its dedication in AH 713/1313 AD.



29 (enlarged)



30 (enlarged)

29

A GOLD RING

TURKEY OR GREATER PERSIA, DATED AH 709/1309 AD

The shoulders engraved with concentric circles issuing a hanging intricate infinity knot, the shank with foliate motifs, the interior of the band engraved.
⅞in. (2.4cm.) diam.

£6,000–8,000 $8,000–11,000
€7,100–9,400

PROVENANCE:
Martine-Marie-Pol, Comtesse de Behague, thence by descent until sold Sotheby's, Monaco, 12 May 1987, lot 32, to the present owner

INSCRIPTIONS:
'May you enjoy the power, the grandeur, the crown...'

30

AN ENGRAVED AND INLAID SPINACH-GREEN JADE OPENWORK CALLIGRAPHIC MEDALLION

SAFAVID IRAN, 17TH CENTURY

The central roundel surrounded by cartouches and gold-inlaid or gilt metal drops
2¼in. (5.5cm.) diam.

£5,000–7,000 $6,700–9,300
€5,900–8,200

INSCRIPTIONS:
In the centre: The Shi'a S*hahadah*

In the borders: Invocations to God
'O the One Who knows my condition! Upon You is my reliance/ O You Who knows the hidden, forgive my sins / O the Gracious Bestower! I am one of the witnesses/ O You Who has hidden benevolences, save us from what we fear'

31

A BRONZE MIRROR

THE MIRROR TIMURID IRAN 15TH CENTURY, THE HANDLE POSSIBLY ASSOCIATED AND SIGNED MAHMUD... BIN OMAR BIN KHURI

The reverse engraved with trefoils inhabited by birds, the handle cast and chased with interlaced calligraphic cartouches
11¾in. (30cm.) high

£7,000–10,000 $9,300–13,000
€8,200–12,000

INSCRIPTIONS:
The handle includes inscriptions divided in three cartouches which have been partly deciphered:
'tavakullah 'alayha.... mahmud... bin omar bin khuri'



31



32

A FINE SAFAVID BRASS ASTROLABE

SIGNED MUHAMMAD ZAMAN AL-MUNAJIM AL-MASHHADI AL-ASTURLABI, MASHHAD, IRAN, 17TH CENTURY

The brass mater with calligraphic cartouche leading to an undecorated throne, suspension shackle above, the rim graduated 0-360° by 1° with larger markings every 5°, with four plates elegantly engraved on both sides each bearing stereographic projections for latitudes 28°, 30°, 31°, 33°, 34°, 35° and 36°, all with inscriptions in elegant *naskh* and *nasta'liq,* the rete with 28 named star pointers, the reverse with shadow square, trigonometric quadrant and lines for unequal hours, graduated alidade lacking one site, the throne with inset recess for compass (lacking)
6⅞in. (18cm.) high overall; 5⅜in. (14cm.) diam.

£100,000–150,000 $140,000–200,000
€120,000–180,000

Planispheric astrolabes were generally used for charting astrological bodies, finding the direction of the *qibla*, and determining the times of prayer. Our astrolabe dates from seventeenth-century Safavid Iran, a period which experienced a resurgence in astrolabe-making of the most ornate designs. Numerous surviving examples from the seventeenth and eighteenth centuries reflect the popularity of astronomy at court.

Our astrolabe is signed by Muhammad Zaman al-Munajim al-Mashhadi al-Asturlabi, who is recorded by L.A. Mayer as a highly celebrated astrolabist and astronomer who flourished in Mashhad during the second half of the seventeenth century. Some of his known and published celestial globes and astrolabes include:

A celestial globe, dated AH 1051/1641-42 AD, Victoria and Albert Museum, inv.no. M.827-1928
An astrolabe dated AH 1070/1659-60 AD, recorded in 1925 as part of the J.B. Petit Collection, the present owner unknown
An astrolabe made for Shah Sultan Quli Bahadur Khan, dated AH 1088/1677-78 AD, Museum of History of the Academy of Science of the Uzbek SS Republic at Tashkent
A celestial globe, undated, formerly in the Harari collection, present owner unknown
An astrolabe signed in the same manner as our example, undated, Museum of Islamic Art, Berlin, inv. no. J6919
An astrolabe dated AH 1065/1654-55 AD, signed on the reverse *sana'hu* Muhammad Zaman al-Munajim al-Asturlabi, Metropolitan Museum, inv. no. 63.166a–j
A celestial globe attributed to Muhamad Zaman due to its precision and accuracy which matches that of the V&A example mentioned above, Khalili Collection, acc. no. SC1282

For a full list see Madison and Savage Smith, 1997, no.143, pp.248-49.

The reverse of our astrolabe is extremely similar to the Metropolitan example mentioned above. The fact that Muhammad Zaman has engraved both of his titles (astrolabist and astronomer) preceded by *sana'hu* (made by) was a conscious decision. As the French jeweller and traveller Chardin reported, good astrolabes were those made by the astronomers themselves, rather than skilled artisans, since there was less likely to be an error with the calculations and diagrams (*ibid*., p.189). He further adds that an astronomer who did not make his own astrolabes was not considered a learned man.

This astrolabe is superbly and accurately engraved, with the proportions of the lines of latitude very regular and consistent. The decoration of the scrolling vine is also exemplary, displaying finely detailed split palmettes and scrolls of great fluidity. It is an object of true testament to the scientific knowledge and artistry of Muhammad Zaman.

Safavid astrolabes of comparable quality sold in these Rooms include 23 April 2015, lot 77 and 20 October 2016, lot 46; see also Sotheby's, London, 7 October 2015, lot 326 and 8 October 2008, lot 169.





33

33

MAJNUN AT THE KA'BA

SAFAVID IRAN, FIRST QUARTER 16TH CENTURY

An illustrated folio from a *Khamsa* of Nizami, opaque pigments heightened with gold on paper, Majnun opens the door of the Ka'ba surrounded by a crowd, the scene overlooked by two angels, four columns of text in *nasta'liq* script above an below within gold rules, the text to the reverse laid out in rectangular text panels, framed and glazed
Folio 10⅜ x 6⅛in. (26.4 x 15.5cm.)

£6,000–8,000 | $8,000–11,000 | €7,100–9,400

After being banned from seeing his childhood love Layla, Qays ibn al-Mulawwah's obsessiveness drives him mad and makes him run away into the wilderness. His tribe gives him the epithet of *Majnun* (crazy).

The scene of our jewel-like illustrated folio depicts Majnun's father's attempt to cure him, by taking him on pilgrimage to Mecca, to seek God's help in freeing him. However, Majnun strikes the Ka'ba and cries and demands to be allowed to love. He continues to wander in the wilderness chanting poems about Layla's love and beauty.

Our painting provides an intricate and detailed depiction of the Safavid architecture and tile-work, the *kiswa* covering and the heavily jewelled angles, and must have belonged to an exquisite Safavid copy of Nizami's *Khamsa*. A very closely comparable illustration of the same scene is found in the Walters Art Museum's *Khamsa*, signed by Yar Muhammad al-Haravi, dated AH 922/1516 AD (Ms. 609, fol.137a).



34 (actual size)

θ 34

MINIATURE QUR'AN

TIMURID IRAN, 15TH CENTURY

Arabic manuscript on paper, 179ff. plus three flyleaves, 24-28ll. of black *ghubari*, within gold and black rules, gold and red verse-markers, gold *kufic* outlined in black marking *khams, 'ashr, sajda* and *juz', sura* headings in gold *thuluth* outlined in black, opening bifolio with gold and polychrome illumination framing text with gold painted borders, the following bifolio with gold painted borders, some folios later replacements, in later Ottoman Turkish binding with stamped central lobed medallion and scrolling borders, brown leather doublures with gold stamped central lobed medallion
Text panel 1½ x 1in. (3.7 x 2.6cm.); folio 2¼ x 1¾in. (5.8 x 4.5cm.)

£4,000–6,000 | $5,400–8,000 | €4,700–7,000

Creating miniature Qur'ans of this size allowed a calligrapher to display their virtuosity. Due to the size of the script, such Qur'ans were not intended to be read, but to be carried as a talisman. The small size of this Qur'an would have made it easily portable for everyday protection or on longer journey's and pilgrimage.



35



36

35

A BRASS *QIBLA* INDICATOR

SIGNED MUHAMMAD BIN ZAKARIYA, SAFAVID IRAN, 17TH CENTURY

Of flat disk form with three round feet, the top engraved with *naskh* giving the names of pilgrimage sites in the Middle East, functioning needle, outer band alternated with letters, functioning compass in a hollow glazed cylinder, the top engraved with signature of the maker within a lobed cartouche, reverse engraved with further names of cities and letters
3⅞in. (9.8cm.) diam.

£6,000–8,000

$8,000–11,000
€7,100–9,400

Pocket size *qibla* indicators became particularly popular in Safavid Iran with the establishment of Twelver Shi'ism as the official religion of their empire. The sites on the top of our *qibla* indicator include Mecca and Medina and particular Shi'a sites such as Najaf, Karbala, Askarin, Kazemain, the Massumeh Shrine, the 'Abdul 'Azim shrine and Mashhad. The shape and design of our *qibla* indicator is uncommon. An equally, but rectangular Safavid *qibla* indicator was sold at Sotheby's, London, 20 April 2016, lot 90.

θ 36

A COMPOSITE QUR'AN SECTION

TIMURID IRAN, CIRCA 1480

The first section comprising Qur'an XVIII, *sura al-kahf*,vv. 75-77 (part), Qur'an XXV, *sura al-furqan*,vv. 23 (part) - 69 (part), the second section comprising Qur'an XXV, *sura al-furqan*, v. 67 - Qur'an XXVI, *sura al-shu'arah*,v. 93 (part), the third section comprising Qur'an XXVI, *sura al-shu'arah*,v. 226 (part) - Qur'an XXVII, *sura al-naml*,v. 37, Qur'an XXVII *sura al-naml* vv. 47 (part) - 59, Arabic manuscript on cream paper, 24ff. each with 7ll. of black *muhaqqaq,* within gold and blue rules, *tajwid* in red, gold and polychrome verse markers, illuminated marginal medallions marking *khams* and *'ashr, sura* headings in gold *thuluth*, opening folio with blue *thuluth* heading within gold and polychrome headpiece, some loose folios, in later brown morocco, paper doublures,
Text panel 9¾ x 6¾in. (24.9 x 17 cm.); folio: 15⅜ x 11⅞in. (39.1 x 27.5 cm.)

£12,000–18,000

$16,000–24,000
€15,000–21,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



θ **37**

QUR'AN

SHIRAZ, SAFAVID IRAN, 16TH CENTURY

Arabic manuscript on paper, 241ff. plus one flyleaf, each folio with 14ll. of small black *naskh* divided and flanked by larger lines of alternating gold and blue *muhaqqaq*, the *naskh* framed by gold flowering scrolls, text panels outlined in gold and polychrome, gold roundel verse markers, *sura* headings in similar text on cartouches of blue ground, later catchwords, opening bifolio with dense gold and polychrome illumination framing light blue cartouches containing gold *naskh*, the following folio with similarly illuminated headpiece, in contemporaneous brown morocco binding with flap, the exterior with gilt-stamped panels decorated with animals in a flowering landscape, the doublures with elegant découpé on a ground of yellow, green, black and white, some damages

Text panel 7⅝ x 4⅞in. (19.2 x 12.5cm.); folio 35.6 x 22.8cm. (14⅛ x 9in.)

£35,000–40,000 $47,000–53,000
€41,000–47,000

The arrangement of the script in this manuscript, alternating between elegant *muhaqqaq* and *naskh* creates a striking visual effect that animates the text. A Qur'an with a remarkably similar text arrangement is in the Turkish and Islamic Art Museum (Farhad and Rettig, 2016, no.42, pp.266-269). This use of alternating scripts is found in Ilkhanid Qur'ans of the fourteenth century but became increasingly popular in sixteenth century Safavid Iran (see *ibid.,* no.25, pp.208-213).Not only does it demonstrate the calligrapher's virtuosity in various scripts, but it demands careful consideration of the more complex layout (*ibid.,* p.266).

While the lavish single gilt-stamped binding of this Qur'an reflects the elegance of the text within, it would not have been made for a Qur'an given its figural decoration. It is more likely that this binding was once intended for a manuscript containing poetry. A comparable binding adorns a *Shahnama* in the Metropolitan Museum of Art (acc.no. 13.228.14). For a further figural binding with polychrome découpé doublures see Haldane, 1983, no.102, pp.104-105.







38

38

AN ENGRAVED BRASS BASIN

SAFAVID IRAN, FIRST HALF 17TH CENTURY

The decoration consisting of palmettes within a lattice on a ground of red composition inlay, a register of scrolling floral tendrils above and below against a ground of blue composition paste
8in. (20.4cm.) diam.

£12,000–18,000 | $16,000–24,000
€15,000–21,000

The polychrome composition inlay on our basin, which is probably later, creates a striking visual effect. A comparable Safavid torchstand, which retains much of its original colourful inlay, was sold in these Rooms, 25 April 2013, lot 120.



38A

38A

THE FIRE ORDEAL OF SIYAWUSH

TIMURID HERAT, AFGHANISTAN, CIRCA 1425

From the Majma' al-Tawarikh of Hafiz-i Abru, opaque pigments heightened with gold on paper, with 15ll. of black naskh above, the verso with a full page of text comprising 33ll. of neat black naskh
Painting 6⅞ x 8⅝in. (17.5 x 22cm.); text panel 13¼in. x 9¼in.(33.5 x 23.5cm.); folio 16⅞ x 13¼in. (43 x 33.5cm.)

£5,000–8,000 | $6,700–11,000
€5,900–9,400

PROVENANCE:
Bonhams, London, 17 October 2001, lot 39
Christie's, London, 20 April 1999, lot 76

This folio comes from the *Majma' al-Tawarikh*, or 'Assembly of Histories', written by the historian Hafiz-i Abru at the court of the Timurid ruler Shah Rukh between 1423 and 1425. The manuscript from which our folio comes is closely related to a holograph copy now in the Topkapi Saray Library in Istanbul (H.1653) which was copied for Baysunghur, the son of Shah Rukh on 6 Muharram AH 829/18 November 1425 AD.

Three folios from this manuscript, from the Yale University Art Gallery, were recently exhibited at the Metropolitan Museum of Art in the *Court and Cosmos* exhibition (Canby, et al., 2016, no.2a-c, pp.48-49). 8 November 1425 AD. Folios have also appeared on the art market, see Sotheby's, London, 22 April 2015, lot 124 and in these Rooms, 25 April 2013, lots 90, 91,92; 20 October 2016, lot, 1 and more recently, 27 April 2017, lot 44.

Visit www.christies.com for additional information on this lot

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



39

A RECLINING YOUTH

THE CALLIGRAPHY SIGNED MUHAMMAD HAKIM, ISFAHAN, SAFAVID IRAN, FIRST HALF 17TH CENTURY

Opaque pigments heightened with gold on paper, within polychrome ruled blue margins and ochre borders with gold floral scrolls, the reverse with a calligraphic quatrain in *nasta'liq* signed Muhammad Hakim, within polychrome rules and blue margins with tight scrolling foliated tendrils
Painting 3⅝ x 6in. (9.2 x 15.2cm.); folio 6⅜ x 9⅜in. (16.2 x 23.8cm.)

£20,000–30,000 $27,000–40,000
€24,000–35,000

The young man in this painting is depicted in a relaxed pose, propped up on his elbow leaning against cushions, gazing at burn marks on his arm. In the sixteenth and seventeenth centuries administrating love burn (*dagh*) marks on your partner was a sign of a lover's sincerity and devotion. A painting signed and dated by Afzal al-Husayni, a student of Reza 'Abbasi, depicts such a scene (Geneva, 2007, no.124, p.157). Reclining youths such as that found in our painting are rare in contrast to the numerous contemporaneous portraits of seated or standing figures. However, there are a few examples known by Reza 'Abbasi, including two ladies, the 'Sleeping Woman' in a private collection and the 'Reclining Nude' in the Freer Gallery of Art (inv.no. 54.24) (see Canby, 1996, nos.7-8, pp.28-31).

The calligraphic panel on the reverse is signed by the scribe Muhammad Hakim, a seventeenth century *nasta'liq* calligrapher who is recorded by Bayani (1348, vol. III, p.711) and scribe of the renowned *Shahnama* at the Windsor Royal Library dated Rabi' II AH 1058 /April-May 1649 AD (inv.no. RCIN 1005014). For a further discussion on this outstanding volume see B. W. Robinson, *the Shahnama of 1648,* London, 2007.

A very similar portrait of a reclining youth attributed to Muhammad Qasim sold in these Rooms, 25 October 2018, lot 103.





40

FOUR YOUNG SCHOLARS IN DISCUSSION

SIGNED MUHAMMAD MURAD SAMARQANDI, BUKHARA, EARLY 17TH CENTURY

Opaque pigments heightened with gold on paper, four scholars in discussion in an outdoor scene, signed Muhammad Murad Samarqandi on the lower left, within gold and black rules, within gold floral borders decorated with animals and figures, mounted on brown card
Painting 7½ x 4½in. (19 x 11.2cm.); folio 14¾ x 10¼in. (37.4 x 25.9cm.)

£200,000–300,000

$270,000–400,000
€240,000–350,000

LITERATURE:

Robert Skelton, 'Relations between Mughal and Central Asian painting in the seventeenth century', in J.Guy (ed.), *Indian Art & Connoisseurship, Essays in Honour of Douglas Barrett*, Middletown NJ, 1995

The present painting is one of only four works signed by the remarkable and defiantly individual Muhammad Murad Samarqandi. The front cover of the recent main catalogue of the Louvre showcases the extraordinary importance of one of his best-known and iconic works, for which our artist composed the borders, see Makariou (ed.), Paris, 2012, cover. As the only recorded folio for which our artist is responsible for both the borders and the main image, the present work is arguably the most impressive and complete example of all his known works.

Of the little remaining biographical information for Muhammad Murad Samarqandi, it has been said that he was a portrait painter who was born in Samarqand and worked in Bukhara between the late sixteenth and early seventeenth centuries (Foltz, 1998, p.57). While his style remains somewhat enigmatic, it developed at a time where Samarkand and Bukhara were surrounded by major artistic powerhouses, Iran and India. Under Shah 'Abbas (r.1587-1629), Iran saw a new lease of life with the innovative Isfahan style, led by Reza 'Abbasi, while India underwent exciting new artistic developments under Akbar (r.1556-1605) and particularly his successor, Jahangir (r.1605-1627).

Bukhara witnessed a similar period of artistic transition in the last quarter of the sixteenth century (Schmitz, 2000, p. 529). The Bukharan style of painting in the mid-sixteenth century was characterised by its careful restraint and economy of detail, complemented by a localised concentration of intricate pattern. Following the Uzbeks' conquest of Khorassan from the Safavids in 1586 AD, Bukhara was subject to new artistic influences from Mashhad and Herat. In Khorassan, the production of late-Safavid works demonstrates more energetic and emotive compositions, much like the work of Muhammad Murad Samarqandi (see Simpson, 1997, nos.122 and 130, pp.198 and 218). The complex compositions and the detail of the figures' expressions are comparable to our artist's recorded works, and suggest that such works may have influenced his own style.

The spirited style of Muhammad Murad Samarqandi masterfully exemplifies these artistic developments whilst also displaying the artist's own ingenuity. In this regard, Robert Skelton draws attention to Muhammad Murad's contribution to a copy of Sa'di's *Bustan*, located in the Chester Beatty Library (Ms.Pers.297, ff. 159b and 184). Skelton notes how the violent and exciting contrast between the vivid colours of the picnic scene (f. 184) contributed to an intensely personal style that rebelled against the typically Bukharan style of his contemporary Muhammad Darvish (Skelton, 1995, pp.279-281). While the brightly coloured leaves and twisted trunks reprise motifs of Bukharan painting, the overtly expressive faces and the swooning colours of the sky are comparable with the present painting in demonstrating a dynamism unique to our artist.

The best-known examples of Muhammad Murad Samarqandi's artistic output comprise two iconic album pages, whose borders are signed by our artist, surrounding the main image by Muhammad Sharif. They once formed a double-page opening, and are currently housed in the Louvre, Paris (inv. no.OA 7109) and noted above, and the Freer Gallery of Art, Washington (inv.no.S1986.304). While the accomplished but lively style of Muhammad Sharif's central figures displays a knowledge of both Bukharan and Khorasani painting at that time, the vibrant and dynamic borders reveal the influence that our artist exerted over his contemporary (Skelton, p.279). The dense composition of the central figures' robe formed of interlocking figures reflects the playful, hallucinatory composition of the profusely decorated borders. This has led Skelton to consider that "...Whatever their relative status in the studio, there is no question as to who was the inspired master" (*ibid.*, p.282).

As the composition of the present scene is less dense than these album pages, it bears witness to the true virtuosity of our artist. The space between the figures in the borders allow the artist to showcase his mastery of the flowing arabesque form which Skelton aptly describes as almost calligraphic in their execution (*ibid.*). These leafy borders, nonetheless, maintain the artist's characteristic playfulness as they gradually uncover animals, both real and mythical, including dragons engaged in combat, a rabbit and numerous birds. The hypnotic arabesques are matched with the swirling, marbled colours of the sky and the steps in the main image. The liveliness of these colours is further heightened by the comical episodes of the border and the almost caricature-like faces of the scene enclosed within.

Although this work is among only four known works signed by our artist, other works have been attributed to him on stylistic grounds. Among them is a portrait of a 'Puzzling Amir of Bukhara' (published in S.C. Welch, *Wonders of the Age*, Harvard, 1979, pp. 204-5, no. 80, and attributed by Welch to Shaykh Muhammad). Two studies of dervishes in the Bibliothèque Nationale, Paris, (in E. Blochet, *Musulman Painting*, London, 1929, pls. CLV and CC) may also be the work of our artist given the similar stylised treatment of the child's face on the latter (*ibid.,* pl. CC). The final work is a drawing in the Fogg Art Museum known as the 'Mystical Journey' (published in A. Welch, *Shah 'Abbas & the Arts of Isfahan*, New York, 1973, pp.92-3, no.59). Although Welch attributes this drawing to Isfahan, Skelton suggests that Muhammad Murad Samarqandi is a more likely artist given the "vigorous fantasy" displayed in the work (Skelton, p. 283).

This work, bearing the signature of Muhammad Murad Samarqandi, is a masterpiece of a truly great and extremely rare artist, creating his own individual style at a time of profound change and development in the Iranian and Indian artistic worlds.



41

θ 41

SHAYKH MUSLIH AL-DIN SA'DI (D. 1292 AD): *KULLIYAT*

SIGNED SULAYMAN IBN 'ABDULLAH HARAVI, HERAT, SAFAVID IRAN, DATED RAMADAN AH 957/SEPTEMBER-OCTOBER 1550 AD

Poetry, Persian manuscript on cream paper, 267ff. plus one flyleaf, 23ll. of black *nasta'liq* in different column and text block arrangements with intercolumnar black rules, flanked by a column of diagonal *nasta'liq,* headings in white *thuluth* within gold and polychrome illuminated panels, catchwords in red on gold scrolling illumination, text within gold and blue rules, opening bifolio with two later added illustrations, two further polychrome illuminated bifolios, with *shamsas* containing text headings in alternating white and red *thuluth,* following folio with polychrome illuminated headpiece, one further illuminated headpiece, signed and dated colophon, text block slightly loose, in brown morocco stamped with foliate border and spandrels, and central foliate medallion, paper doublures
Text panel 7¼ x 4½in. (26.4 x 16.9cm.);
folio 10⅜ x 6⅝in. (26.4 x 16.9cm.)

£6,000–8,000 $8,000–11,000
€7,100–9,400



42

θ 42

FARID AL-DIN ABU HAMID MUHAMMAD 'ATTAR (D.1220-21 AD): *ASRARNAMA* AND *USHTURNAMA*

SAFAVID IRAN, DATED 11 JUMADA II AH 1026/16 JUNE 1617 AD

Poetry, Persian manuscript on cream paper, 60ff., each with 25ll. of black *nasta'liq* arranged in four columns within gold and black intercolumnar rules, headings in red and black across two columns, text within gold and polychrome rules, catchwords, borders with gold floral illumination, opening bifolio and one further bifolio with gold and polychrome illuminated headpiece surmounting text in clouds reserved against gold ground, colophon dated, occasional marginal notes, in brown morocco with stamped central lobed medallion and scrolling border, brown leather doublures
Text panel 8⅝ x 4¾in. (21.8 x 11.9cm.);
folio 12¾ x 7⅜in. (32.4 x 18.7cm.)

£6,000–8,000 $8,000–11,000
€7,100–9,400

'Attar's *mathnavis* present poetic depictions of the mystical path and have been described as "masterpieces of narrative art, delicately moulded, with beautiful, often sad, stories" (Schimmel, 1988, p.70). This finely illuminated manuscript comprises two such texts: *Asrarnama* "The Book of Mysteries" and *Ushturnama* "The Book of the Camel." As the title suggests, the *Ushturnama* draws on the imagery of camels in the caravan of the pilgrimage to Mecca in comparison with the yearning soul (Rieu, 1966, pp.578-579). In this text, God is represented by a Turkish puppet player who makes forms appear and disappear on the shadow theatre. Unlike 'Attar's other epics, the *Asrarnama* has no framework story, reprising the gnostic motif of the soul's entanglement in the material world.



θ **43**

SHAYKH MUSLIH AL-DIN SA'DI (D.1292 AD):
GULISTAN* AND *BUSTAN

SIGNED MURSHID AL-KATIB AL-SHIRAZI, PROBABLY SHIRAZ, SAFAVID IRAN, DATED AH 948/1541-42 AD

Poetry, Persian manuscript on cream paper, 327ff. plus two flyleaves, 12ll. of black *nasta'liq* sometimes arranged in two columns with gold and black intercolumnar rules, some words and phrases picked out in gold and blue, headings in gold and blue within gold and polychrome illuminated panels, text within gold and polychrome rules, catchwords, opening bifolio illuminated in gold and polychrome with 5ll. of white *nastal'iq,* one further bifolio with gold and polychrome illuminated headpiece surmounting text in clouds reserved against gold and polychrome ground, final folio with colophon signed and dated, later added owner's notes and stamps, in later brown Turkish binding with flap, decorated with gold and red stamped medallion and corner pieces and gold painted border, red leather doublures with blue and gold painted designs
Text panel 7 x 4⅛in. (17.8 x 10.4cm.); folio 10½ x 6⅝in. (26.5 x 16.6cm.)

£18,000–24,000

$24,000–32,000
€22,000–28,000

The exquisite opening illuminated bifolio of this manuscript bears close resemblance to a Qur'an opening attributed to Ruzbihan, housed in the Sackler gallery (inv. no. S1986.82.1-2; Washington, 2016, no.43, pp.270-71). The similarities include some aspects of the border layout and the extensive colour palette used throughout, particularly for the cloud-bands illustrated against a spiralling ground. Qazi Ahmad states that Ruzbihan was one of the leading calligraphers and illuminators in Shiraz and worked closely with many colleagues who worked on both Qur'ans and secular texts (Minorsky, 1959, p.67). The date of our manuscript falls within the decade during which Ruzbihan and the royal atelier in Shiraz was most active. It is therefore no surprise that the illuminator of our manuscripts would have had access to Ruzbihan's illuminated works which show a direct link to our manuscript.

The scribe of this manuscript, Murshid al-Katib Shirazi, also known as '*Attar*', 'the Perfume Seller', was a Shirazi scribe whose published works are dated between AH 919 and 959/1513 and 1551 AD. His output includes two copies of the *Khamsa* in the Chester Beatty Library, another in the Freer Gallery of Art, and copies of the *Zafarnama* in the British Museum and the State Library, St. Petersburg (Bayani, 1363, pp.899-901).

Another manuscript signed by Murshid was sold in these Rooms, 10 April 2014, lot 19.



44

44

A HERO SLAYS A LION

SAFAVID IRAN, LATE 17TH CENTURY

Transparent pigments heightened with gold on paper, with red *nasta'liq* attribution to Muhammad Zaman, laid down on pink card with gold figural and floral borders
Painting 6 x 4¼in. (15.2 x 10.8cm.); folio 11⅝ x 7¾in. (29.4 x 19.9cm.)

£6,000–8,000 | $8,000–11,000
€7,100–9,400



45

45

ISFANDIYAR LIFTS KOHROM FROM HIS HORSE

SAFAVID IRAN, 16TH CENTURY

From the *Shahnama* of Firdawsi, opaque pigments heightened with gold on paper, Isfandiyar and Kohrom, son of Arjasp, engage in battle, four columns of *nasta'liq* above and below within double gold interlinear rules, the reverse with further lines of *nasta'liq*, folio trimmed, small area of worm-holing, flaking, between green margins with floral lattice design, mounted, framed and glazed
Painting 4⅜ x 6⅞in. (11.2 x 17.5cm.); folio 5¼ x 6⅞in. (13.1 x 17.5cm.)

£3,000–5,000 | $4,000–6,600
€3,600–5,900

PROVENANCE:
Private collection, 2001, from whom acquired by the present owner



46



47

46

AN ENTHRONED RULER WITH ATTENDANTS

SHAYBANID BUKHARA, 16TH CENTURY

Opaque pigments on paper heightened with gold, the text in *nasta'liq* arranged in two columns above and below, mounted in lavishly illuminated cream borders with scrolling vine, laid down on card
Painting 6½ x 3⅜in. (16.4 x 8.7cm.); folio 11⅛ x 6¾in. (28.4 x 17.3cm.)

£5,000–7,000

$6,700–9,300
€5,900–8,200

Our folio depicts a scene from the second book of the *Haft awrang* of Jami, in which the *aziz* of Misr (vizier of Egypt) enjoys the supplication of his attendants. It is perhaps the ceremonious moment in which the *aziz* marshals his court to go forth and meet his betrothed, the beautiful Zulaykha. His fine clothes, strong posture and feather-plumed crown denote his status. His cloak and the sumptuous tent panel behind him, as well as the kaftan of his kneeling attendant, are rendered in a rich shade of blue characteristic of Bukhara painting under Shaybanid rule. Also typical are the deep, enamel-like colours and gold detailing. A folio of a similarly luxurious palette, dated 1533 and also depicting an episode from the story of Yusuf and Zulaykha is in the collection of the Bodleian Library, University of Oxford. MS. Hyde 10, fol. 39v.

47

PLATO CONTEMPLATING HUMAN MORTALITY AT THE TOMB OF KHUSRAW

TIMURID IRAN, MID-15TH CENTURY

An illustration from the *Khamsa* of Nizami, opaque pigments heightened with gold on paper, Plato kneels in front of a floral decorated tomb, his face sombre and his eyes downcast, a large Qur'an in red binding on stand before him, three large gold lamps hang from the ceiling above, the walls of the tomb decorated with hexagonal cobalt-blue and turquoise tiles, four columns of elegant *nasta'liq* above and below, verso with 25ll. of similar *nasta'liq* arranged in four further columns, headings in gold, small area of restoration, mounted
Painting 6⅜ x 6¼in. (16.2 x 15.7cm.); folio 10⅜ x 7in. (26 x 17.7cm.)

£5,000–7,000

$6,700–9,300
€5,900–8,200

This miniature is not found in any other recorded copy of the *Khamsa* of Nizami.

The text on the folio follows the death of Khusraw and talks of the inevitable demise of man and the futility of attachment to the world. Just below the miniature, a story about Plato is recounted. It describes how Plato was asked why he constantly cried. In response he replied that his body and soul had grown accustomed to each other and he was thus mourning their eventual separation.



θ **48**

ABU AL-QASIM FIRDAWSI (D. AH 416/1025 AD): *SHAHNAMA*

SAFAVID IRAN, DATED LAST TEN DAYS OF JUMADA II AH 1020/ AUGUST-SEPTEMBER 1611 AD

Poetry, Persian manuscript on paper, 504ff. as numbered plus five flyleaves, each folio with 25ll. of black *nasta'liq* arranged in four columns with double-intercolumnar divisions, text within gold and polychrome rules, headings in gold within gold and polychrome cartouches, with catchwords, opening bifolio with fine double-page gold and polychrome 'carpet' illumination, preceded by a full page illustration (retouched faces), 35 full page original illustrations and four early 18th century illustrations, Persian owners' inscriptions, text starting with fine illuminated headpiece, some folios with figural gold illuminated margins, colophon dated, foliated and paginated, old auction catalogue cut-out to doublures, in 19th century European morocco
Text panel 9¾ x 6¼in. (24.8 x 16cm.); folio 14⅛ x 9½in. (36 x 24cm.)

£25,000–40,000 $34,000–53,000
€30,000–47,000

PROVENANCE:

Formerly in the Chateaubriand family (as per book plate)
Robert Blair Munro Binning, acquired in Tehran, 2 May 1851 (as per Binning's own annotation)

This *Shahnama* epitomises the exchange of artistic production in 17th century provincial Isfahan. With its 35 full page illustrations, it exemplifies the local artists' continuous use and admiration of the works of the great masters of the time, such as Reza 'Abbasi (ca.1565–1635). Their influence is evident in the depiction of the figures with their slightly curved elongated bodies and large heavily folded turbans which are typical of the Shah 'Abbas period, always depicted at a slight slanted angle. The rich use of certain colours, particularly pink, purple, orange and shades of blue on the rock formation and gowns is also a feature that closely relates to works produced by Reza and his school from the same period.

From close inspection of the facial features of the figures, it is evident that the work was completed by a group of artists rather than a single one, which was typical of the period. Although the treatment of the lines and shadows of the topographical and facial features resemble those of the Isfahan school of painting, they are done in a somewhat provincial style. The rich opening double-page illumination of the manuscript resembles those of the late 16th century Shirazi school, along with some of the depictions of the architecture and use of floral patterned carpets and walls. These were traits that were shared between schools of Shiraz and Isfahan throughout the 17th century, particularly, in the more provincial centres of manuscript production. Four paintings within the manuscript are later in style and are clearly from a different Safavid school which has many Mughal inspirations. These are evident on the depiction of the trees and heavy shading of the features.
For a superb example of a work illustrating similar figures and palette see, Christie's, London, 10 October 2013, lot 29.

This *Shahnama* bears a note by R.M. Binning on one of the fly-leaves, providing us with his thoughts and a description of this copy along with his purchase date in Tehran. The opening headpiece also bears a Persian seal impression of Robert Binning's name in *nasta'liq* in the centre, along with his signature and 'Madras' inscribed on the border of the same folio. Robert Binning served in the East India Company in Madras as the company's administrator. He was a passionate linguist in Hindi, Persian and Arabic. As a result of his extensive travels with the East Indian company he managed to create an impressive and significant collection of Islamic manuscripts, many of which were donated and sold later on. A major part of Binning's collection is now in the Edinburgh University Library. He published a grammar of modern Arabic in 1849 and an account of his travels in Persia and Ceylon in 1857. For a dictionary composed by him sold at auction see, Bonhams, London, 4 December 2012, lot 1167.











49

AN ENGRAVED BRASS EWER (*AFTABE*)
SAFAVID IRAN, EARLY 17TH CENTURY

On high tapering foot, the decoration consisting of repeating lobed medallions and intertwined palmettes, with flanged neck and ribbed spout
16¾in. (42.5cm.) high

£10,000–15,000 $14,000–20,000
€12,000–18,000

The engraved decoration of rectangular cartouches alternating with rising and hanging lobed medallions, leaving ample space for the plain field, is closely related to a ewer attributed to Western Iran, circa 1560 (Melikian-Chirvani, 1982, no. 129, p. 297). The spirally grooved spout of our ewer is related to the design on the neck of the V&A example. A ewer in the Hermitage with similar decoration to that in the V&A, and sharing similar medallions to our example, is dated by Ivanov to the 17th century (Ivanov, 2014, no.97, pp.190-191). A further example, also in the Hermitage, is even closer to the present example, also dated to the 17th century (Ivanov, 2014, no.98, p.192).

50

A LARGE TINNED-COPPER JUG
SAFAVID IRAN, POSSIBLY HERAT, CIRCA 1600

On conical foot, with bulbous body and tall flaring mouth, engraved with hanging palmettes and medallions inhabited by animals on scrolling ground and calligraphic cartouches
11in. (28cm.) high; 9¼in. (23.2cm.) diam.

£6,000–8,000 $8,000–11,000
€7,100–9,400

INSCRIPTIONS:
Around the neck, poetry by Sa'di which ends with, *'abdahu bint mirza husayn beyg tabatabai*, 'the slave of god, daughter of Mirza Husayn Beyg Tabatabai'.

Ownership inscriptions of female patrons such as the one on our bowl are not commonly found on works of art from the Safavid period. The lady named as the owner of our bowl must therefore have been from a prominent family; the Tabatabai family remains so to the present day. This is further supported by the existence of two other tinned-copper Safavid metalwork which also bear names of female patrons and sold in these Rooms, 14 October 2003, lot 118 and 25 October 2018, lot 96.

For examples with similar engraved decoration see Melikian-Chirvani, 1982, pp.268-270, nos. 67 and 69.



51

A 'KUBACHI' POTTERY DISH

SAFAVID NORTH WEST IRAN, LATE 16TH/EARLY 17TH CENTURY

The painted decoration consisting of a tree amidst swaying flowers, the rim with fish scale design
18in. (45.6cm.) diam.

£10,000–15,000

$14,000–20,000
€12,000–18,000

The North Caucasian city of Kubachi in present-day Daghestan gave its name to a large group of Persian potteries where many of these 16th and 17th century pieces were found on the walls of houses (for such an example see Watson, 2004, no.U.12, p.460). They have since been reattributed to Tabriz or possibly elsewhere in north west Iran. The potteries were probably set up by craftsmen from Samarqand during the 15th century and at first produced a very different type of pottery, of direct Chinese influence (Watson, 2004, no.U.7, p.455). North west Iran was exposed to the Ottoman influence military and culturally. The dynamic layout of the floral sprays, the fish-scale motif in the border and the palette seen on our dish show the clear influence of the productions from Iznik potteries. The swaying tree however is a purely Persian design, found to one side in many figural paintings from Isfahan, the capital.



θ **52**

MIR 'ALISHIR NAVA'I (D.1500 AD): *DIWAN GHARA'IB AL-SIGHAR*
TIMURID HERAT, LATE 15TH-EARLY 16TH CENTURY

'Wonders of Childhood', poetry, Chagatay manuscript on cream and coloured paper, 233ff. plus one flyleaf, 15ll. of elegant black *nasta'liq* arranged in two columns with gold and black intercolumnar rules, within gold, blue and black rules, headings in gold, blue and red across two columns, catchwords, opening bifolio fully illuminated in gold and polychrome framing 6ll. of text in clouds reserved against pink-hatched ground, three further gold and polychrome illuminated headpieces, in stamped and gilt brown morocco with flap, yellow paper doublures
Text panel 7½ x 4⅜in. (19.1 x 11cm.); folio 11 x 7¼in. (28.1 x 18.4cm.)

£30,000–50,000

$40,000–66,000
€36,000–59,000

"No matter how many there are – a hundred, a thousand; all the Turkic languages belong to me," Mir 'Ali Shir Nava'i (1444-1501) proclaimed in an exercise of *iftikhar* (poetic boasting). Frequently referred to as "the Chaucer of the Turks", he is credited with elevating the Turkish language to a literary language in the great royal courts of his age: Timurid Herat, Aq Qoyunlu Shiraz, Uzbek Bukhara and Safavid Tabriz.

The richly illuminated frontispiece of the present manuscript finds its closest parallel in a *Bustan* of Sa'di currently in the Metropolitan Museum of Art, New York (1974.294.1), signed and dated by celebrated Herati calligrapher Sultan Muhammad Nur in AH 920/1514 AD. In many ways, the present manuscript even exceeds the *Bustan* in technical quality; the drawing of its floral patterns is done with greater delicacy and control of colour, and the *Bustan*'s triangular side panel appears flat compared to the appealing asymmetry of the knotted triangular side panel on the *Divan*.

Like the *Bustan*, the present *Divan* was probably copied in Herat at the turn of the 16th century, within decades of the death of the author. As vizier to the Timurid prince Husayn Bayqara, 'Ali Shir Nava'i was not only a poet, but also an important patron of the arts. Close to the lifetime of the author, the contents of manuscripts known as "the *divan* of Nava'i" vary considerably from manuscript to manuscript, and the present lot is a relatively rare version with the incipit: *'ashraqat min 'aksi shems il-ka'si envar ul-huda*. A more austere *divan* with the same incipit and later illustrations was copied by Sultan 'Ali Mashhadi between 1501 and 1510 and presented to Queen Victoria by the Emir of Bukhara (RCIN 1005033).

Manuscripts of comparable date and quality sold in these Rooms include 26 October 2017, lot 85, and Sotheby's, London, 6 April 2011, lot 242.

اشرقت من عکس شمس الکاس انوار الهدی

یار عکسین میده کوردوب جامدین چقتی صدا

غیر نقشیدین کونکول جامی دا بولدی زنک غم

یوقتور ای ساقی می وحدت مثلیک غم زدا

ای خوش اول میکیم کا ظرف ولی پر جان شغال

جام اولور گیتی نما جمشید ایچکان کدا

جام و می کیم پیله دور اول جام او چون قیلماق بولور

نور جهان پرور دم نثار اول می او چون مینیک جان فدا

ویرا ا هوش ایله رسوا بولغالی ای محتجب

جام می توتسانک مین بو دین قیل ابتدا

تا کدا اول میدین کونکول جامی بولغاچ جلوه گر

جهره مقصود محو اولغای حمول دم ما عدا



53

RUSTAM SLAYS THE WHITE ELEPHANT

CALLIGRAPHY BY QUTB AL-DIN IBN HASSAN AL-TUNI, QAZVIN OR MASHHAD, 1580 AD

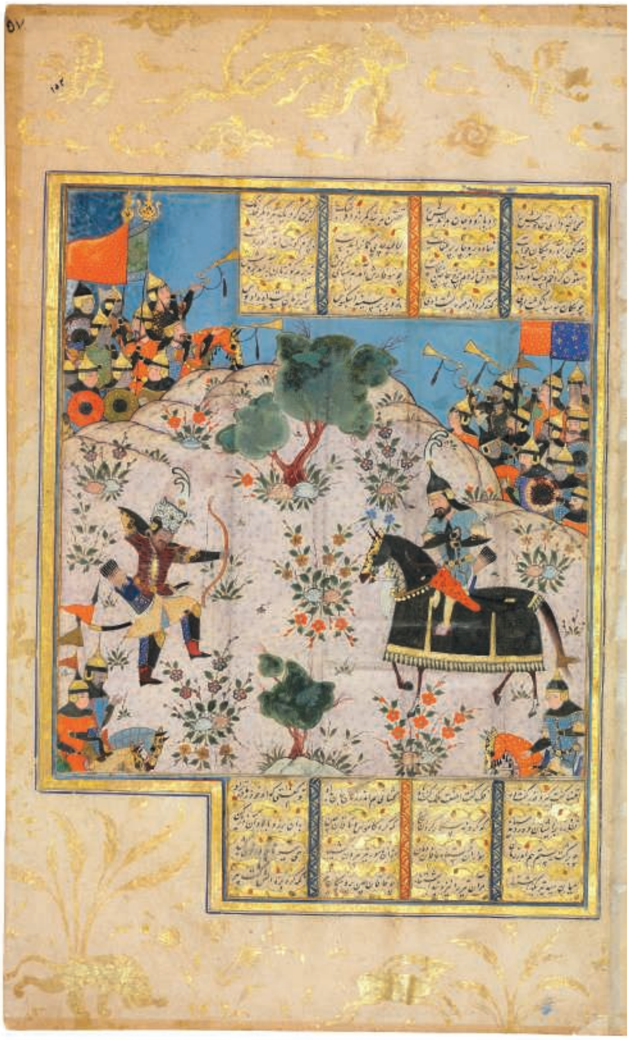
From a *Shahnama* of Firdawsi, gouache heightened with gold on paper, with 3ll. of *nasta'liq* in four columns above and below, verso with 23ll. of similar *nasta'liq* in four columns divided by double gold intercolumnar rule, heading in larger gold *nasta'liq*, later owner's stamp in margin, folio with some creasing
Painting 13¼ x 9½in. (33.5 x 24cm.); folio 15⅜ x 10⅜in. (39 x 26.3cm.)

£10,000–15,000 $14,000–20,000
€12,000–18,000

The *Shahnama* from which this painting comes was sold at Sotheby's, 22 April 1980, lot 271. The colophon named the scribe as Qutb al-Din ibn Hasan al-Tuni and gave the date as 20 Shawwal 988 (22 November 1580). The catalogue notes that there were twenty-four miniatures in the manuscript at that time, attributed to four different artists, of whom the best, artist A, was responsible for the present painting.

Two of the most impressive paintings from this manuscript, attributed to the same artist, were exhibited in Cambridge (Brend and Melville, 2010, nos.68 and 69, pp.172-175). Another sold in these Rooms, 10 October 2013. These show painter A at his best, with a dynamism and exuberance that is as strong as in any Safavid painting. In the Cambridge paintings, and that offered here, the artist shows no respect for the margins, bursting out of them with abandon. The Sotheby's catalogue noted the strength of the rocks in painter A's works as being one of his striking features. Our folio shows Rustam grappling with the white elephant in a palace courtyard where the architectural elements stand in lieu of the rocky outcrops that dominate the background of the other paintings from this manuscript.

The filling of the painting with rocks is a feature of royal manuscripts of the period. One can see it in a number of paintings in the *Shah Isma'il II Shahnama*, but it is considerably more marked in some of the paintings in the *Haft Awrang* created for Sultan Ibrahim Mirza (Simpson, 1997, for example f.105a, p.124). The copy of the *Shahnama* that our painting was prepared for was commissioned on a large scale; it was certainly an important commission. Our artist was clearly heavily influenced by the school of painting working under Sultan Ibrahim Mirza, and what may he lack in the refinement of detail in his paintings he makes up for in remarkable strength and vitality.



54



55

54

RUSTAM SLAYS ASHKABUS

SAFAVID SHIRAZ, IRAN, 1561-62 AD

From the *Shahnama* of Firdawsi, bifolium, the text folio with four columns of *nasta'liq*, the illustrated folio with central painting and text panels above and below, within margins decorated with gilt flying *simurghs* and hunting felines, mounted

Text panel 10 x 5⅛in. (25.2 x 13cm.); folio 14⅜ x 9⅜in. (36.5 x 23.8cm.) (2)

£8,000–12,000 $11,000–16,000 €9,400–14,000

The two following lots are detached folios from a *Shahnama* manuscript which was sold in these Rooms, 17 Oct 1995, lot 79. The scribe of this manuscript was Muhammad al-Qiwami al-Shirazi sometimes also known as Hammami, one of the very best Shiraz scribes of this period. Other works by him are known in a number of public and private collections; for a listing of most of his better-known works see the note to a Diwan of Hafiz written by him and sold in these Rooms 10 October 1989, lot 264.

The paintings in this manuscript are the work of a number of artists, many of whom are known to have worked on other important commissions of the period in Shiraz. This particular illustrated folio was folio 150 in the original manuscript.

55

ISKANDAR HOLDS THE DYING DARA

SAFAVID SHIRAZ, IRAN, 1561-62 AD

From the *Shahnama* of Firdawsi, bifolium, the text folio with four columns of *nasta'liq* script, the illustrated folio with central illustration and text columns above and below, within gilt illustrated margins, mounted

Folio 14⅜ x 9⅜in. (36.5 x 23.8cm.) (2)

£6,000–8,000 $8,000–11,000 €7,100–9,400

This folio is f.344 from a *Shahnama* sold in these Rooms, 7 Oct 1995, lot 79. Please refer to the previous lot note for more detail.



56



57

θ 56

AN ANTHOLOGY OF EIGHTY PERSIAN POETS

SAFAVID IRAN, DATED JUMADA II AH 1025/JUNE-JULY 1616 AD

Poetry, Persian manuscript on cream and coloured paper, 472ff., each folio with 13-21ll. of black *nasta'liq* in various arrangements, titles and key words picked out and underlined in red, blue and gold, within gold, black and blue rules, catchwords, opening bifolio with contents in red, the following folio with a gold and polychrome illuminated headpiece, the final folio with dated colophon, with later owners' notes and seal impressions, in later lacquer binding with floral decoration, red lacquer doublures with floral motif
Text panel 8⅛ x 4¾in. (20.6 x 12.1cm.); folio 9⅝ x 6in. (24.4 x 15.2cm.)

£5,000–7,000

$6,700–9,300
€5,900–8,200

57

AN EMACIATED HORSE

SAFAVID IRAN, 17TH CENTURY

Opaque and transparent pigments on paper, the horse grazing, a crow on its rump, a solitary tree on a rocky outcrop in the background, erroneous attribution to Aqa Mirak below, the wide borders with a dragon and *simurgh* fighting, a feline pouncing on a deer and a prancing ram amidst oversize flowers and swaying tendrils, in gold highlighted in dark green, the reverse with former owner's notes and collection label, mounted
Painting 4⅛ x 2¾in. (10.5 x 7cm.); folio 15 x 10¾in. (38 x 27.4cm.)

£5,000–7,000

$6,700–9,300
€5,900–8,200

EXHIBITED:
Royal Academy of Arts, London, 1947-8.



58

A EUROPEAN YOUTH WITH HIS DOG

SAFAVID IRAN, CIRCA 1620-1630

Opaque pigments and gold on paper, the ground worked with floral arabesques, old seal impression at top, mounted
Painting 6⅛ x 3⅝in. (15.7 x 9.2cm.); folio 8⅜ x 5¾in. (21.3 x 14.7cm.)

£30,000–35,000

$40,000–46,000
€36,000–41,000

The composition of our painting can be traced to a work of Reza 'Abbasi which was dated 1628, but unfortunately is now lost (Langer, 2013, pp.172-73). Another extremely similar example is housed in Musée d'Art et d'Histoire, Geneva (inv. no. 1971-0107-0070, see *ibid.*, no. 68, p.173). Reza can be credited with having taken up the *ghulam-i-farangi*, the "young European" theme in seventeenth century Isfahan. A particularly noticeable feature of our painting is the presence of the small lapdog, illustrated with a delicate and expensive collar.

Although lapdogs depicted in Persian paintings from this era often have an erotic or sexual significance (Babaie, 2009, p.132), this is not the case here. However, it has been suggested that the youth, holding a wine bottle and a cup, read as a *saqi*, could be a metaphor for the beloved, and the dog a witty illusion to the pursuers of such fair youths (Langer, 2013, p.173).



59

AN ENGRAVED HIGH-TIN BRONZE BOWL
EARLY SAFAVID IRAN, EARLY 16TH CENTURY

The dense engraved decoration consisting of interlocked medallions of swirling tendrils bearing palmettes, a register of calligraphic cartouches above, one later engraved with Greek letters 'Κς Χ Γω' and dated 1768
9¼in. (23.2cm.) diam.

£10,000–15,000 $14,000–20,000
€12,000–18,000

INSCRIPTIONS:

Poetry around the rim consist of *ghazaliyat* of Hafiz, no. 369. Later owner's name, '*sahibahu rustam 'ali'* engraved in two small quatrefoil medallions between the verses.
The later Greek inscription 'Κς Χ Γω' and accompanying date suggests the commemoration of a wedding; the two sets of letters are most likely initials.

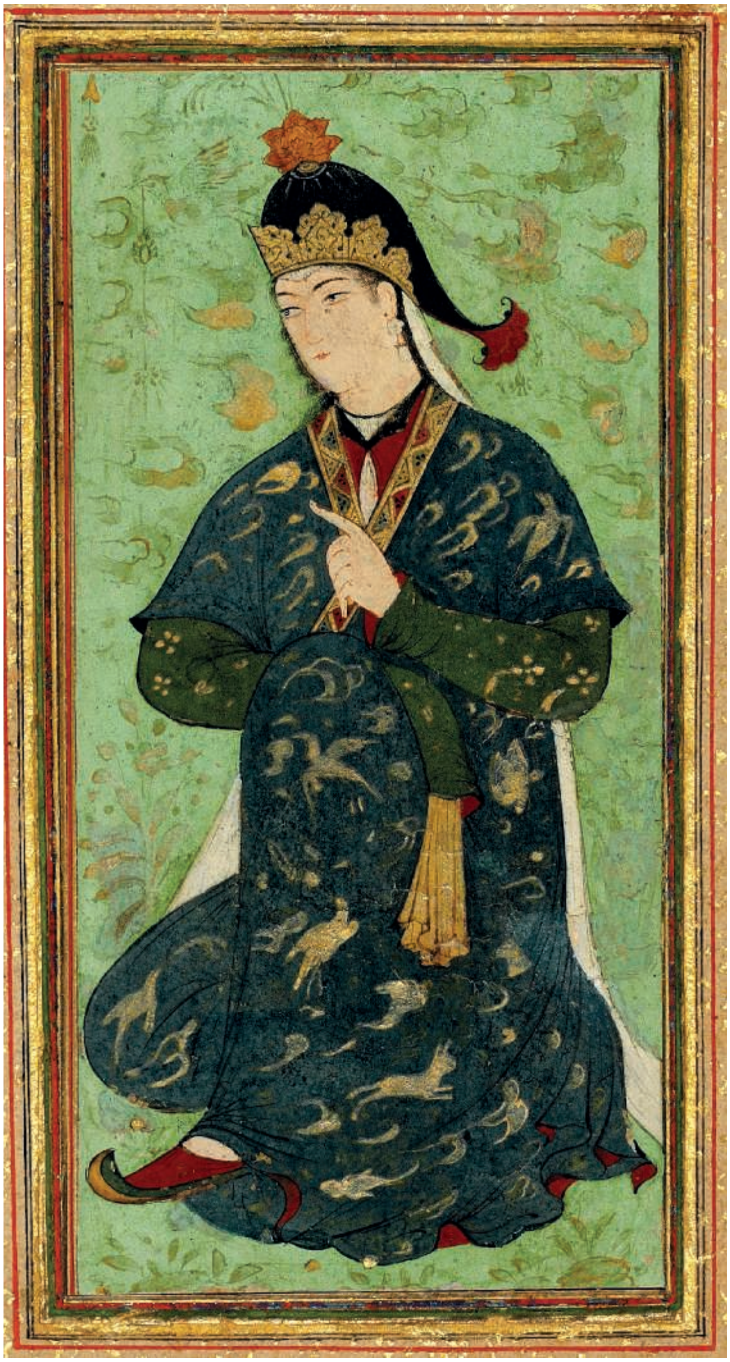
Safavid metalwork using high-tin bronze or bell metal are extremely rare to find. The metal is more difficult to manufacture and then harder to engrave. There are however two bowls of very similar form and construction in the Victoria and Albert Museum, each of which, as here, has a band of inscription above an overall design covering the rest of the walls (Melikian-Chirvani, 1982, nos.161 and 162, pp.345-347). Melikian notes that the designs on the two in the Victoria and Albert Museum are very different, but uses the calligraphy and layout, together with the technique, to tie them together and give them both the same attribution of 17th century Western Iran, probably Isfahan. There is a third bowl in the same metal, of very similar but more vertical form, also in the Victoria and Albert Museum, which has a very different layout of decoration (Melikian-Chirvani, 1982, no.117, pp.279-282). Signed by Ustad Mahmud `Ali and dated 916/1510-11, the inscription band is far broader with the inscription divided into much more separate cartouches, while the lower part of the bowl is filled with very large cloudband motifs.

The present bowl is far more similar to the first two in terms of layout, but in terms of the quality and execution of the decoration it is the first that it resembles. The lines are drawn with an extraordinary assuredness, and they are set against a very finely cross-hatched ground. In his work on the engraved copper and copper alloy vessels in the Hermitage, Anatol Ivanov uses the cross-hatching of the background as an indicator of 16th rather than 17th century workmanship (Ivanov, 2014, pp.280-281).

The design itself on this bowl is as complex as any interlace engraved on brass. It has three complete layers of decoration which are completely distinct, an arrangement found in the best and earliest of the Safavid vase carpets of the second half of the 16th century. The top layer is of two overlaid bands of cusped roundels, the centres of one roundel marked by the linking of the circles in the other band. Beneath this, and springing from the points where the roundels join, is the most complex layer, of scrolling arabesques terminating in split palmettes. The third layer, mostly filling gaps in the second, but clearly on a lower plane, is floral scrollwork issuing vegetal elements that springs both from the junctures of the circles and also from the centre of a few split palmettes. This is a very complex design to execute, even on a flat surface, but even more so on the rounded surface of the present bowl.

A final point is that the two 17th century bowls most similar in form and decoration each have a cartouche filled with an Armenian inscription. One cannot help but wonder if the present bowl reached the Greeks in the 18th century through an Armenian Christian link.





60

A SEATED PRINCESS

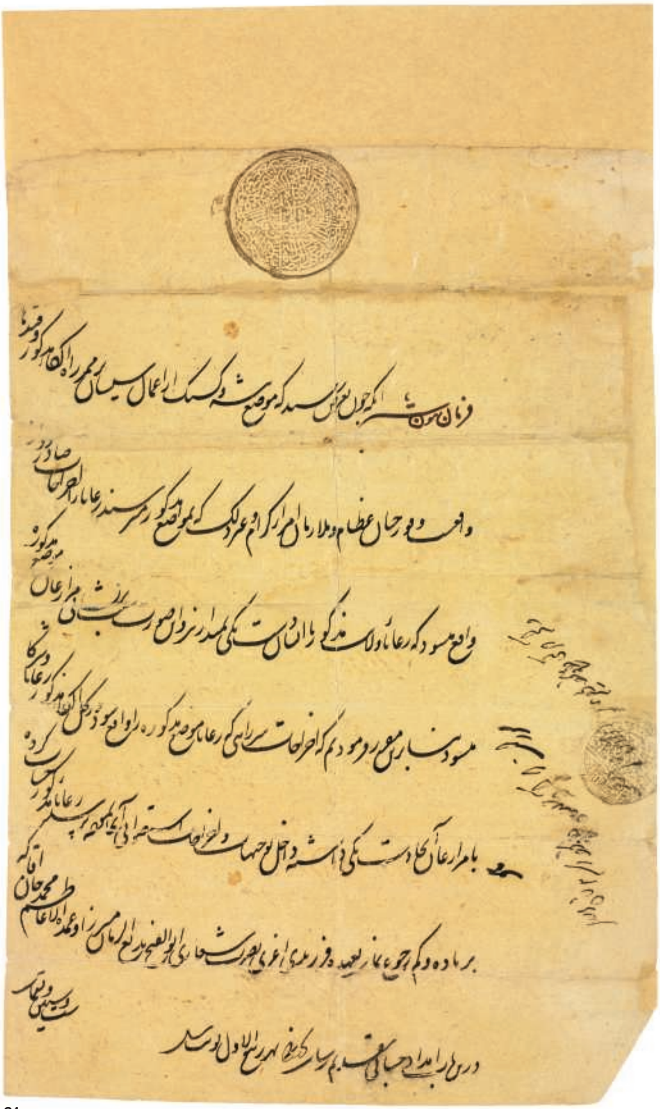
SAFAVID HERAT, FIRST HALF 16TH CENTURY

Opaque pigments heightened with gold on paper, facing left, wearing a blue tunic embroidered in gold with deer, *simurgh* and hares, her left index finger raised, within polychrome ruled gold margins and wide gold speckled borders, laid on card, mounted
Painting 4¼ x 2⅛in. (10.8 x 5.5cm.); folio 8¾ x 5½in. (22.4 x 14cm.)

£20,000–25,000 $27,000–33,000
€24,000–29,000

Our painting shares many similarities to two other known portraits of seated princess portraits from the mid-sixteenth century. These include one in the Fogg Art Museum attributable to Mirza 'Ali, and another formerly in the Art and History Trust Collection, attributed to Mohammadi (Welch, 1979, no.70, pp.184-5; Soudavar 1992, no.92, p.237).

The most immediate comparison is the Safavid crown, worn like a tiara with gold fringe and terminal. Their seated pose with one knee raised and one foot visible, one arm rested on the knee while the other hand remains tucked away, are amongst other similar features. Whereas our example and that attributed to Mohammadi face left, the Fogg princess faces right. Unlike the later paintings which are illustrated holding flowers, our princess is depicted with a solemn expression and her hand gesturing speech.



61

* 61

A *FIRMAN* OF SHAH TAHMASP I (R.1524-1576 AD)

SAFAVID IRAN, RABI I AH 966/JANUARY 1559 AD

Persian manuscript on cream paper, with 7ll. of flowing black *diwani*, the date in the lower left corner, Shah Tahmasp's seal impression above, additional seal of approval with two diagonal annotations on the lower left margin, reverse with three further seal impressions of approvals and signatures
Folio 11 x 6⅜in. (27.8 x 16.3cm.)

£3,000–5,000 $4,000–6,600
€3,600–5,900

This *firman* was issued by the Safavid ruler, Shah Tahmasp I (r. 1524-1576) and concerns the taxation of the districts of Bisheh and Kasnaki, both of which are located on the road to Sistan and Kandahar. The person in charge of this taxation project is named as Muhammad Khan.

The royal seal impression at the top of our *firman* also features on a number of other *firmans* issued by Shah Tahmasp I in relation to taxation and financial control of lands around Iran. These examples are in the archives of the National Library of Iran (*ketabkhaneh Melli*) and are digitised and available via the Philipps University of Marburg website (http://www.asnad.org/fa/browse/publication/15/)

θ 62

QUR'AN

SHIRAZ, SAFAVID IRAN, 16TH AND 17TH CENTURY

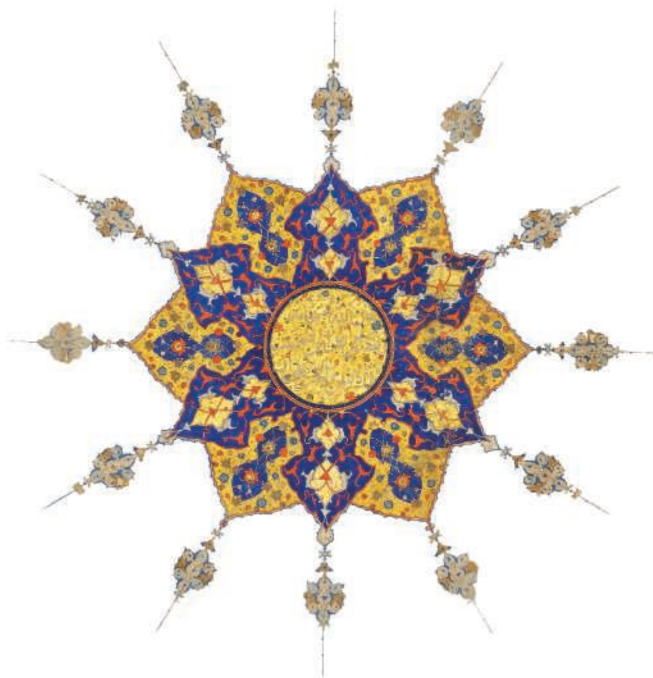
Arabic manuscript on gold-speckled paper, 318ff. plus three flyleaves, each folio with 12ll. of black *naskh*, with gold and polychrome rosette verse markers, red reading marks, the illumination dating to 16th century Shiraz, *sura* headings in white *naskh* over gold ground with floral scrolls within polychrome illuminated cartouches, text within gold and polychrome rules, with polychrome illuminated marginal markers of various shapes, opening bifolio with two heavily illuminated *shamsas* with Qur'an XVII, *sura al-isra'*, v.88 in white *naskh* over gold ground, the following bifolio with carpet page illumination surrounding *sura al-fatiha* within cusped illuminated medallions, the following bifolio with heavily illuminated headpiece and text within cloudbands on gold ground, last folio with prayers heavily illuminated, added signature of 'Abdullah Tabbakh, in later gilt stamped morocco, some folios loose in binding, repairs, areas of waterstaining
Text panel 8 x 4¾in. (20.5 x 12.4cm.);
folio 13¼ x 8¾in. (33.5 x 22cm.)

£50,000–70,000 $67,000–93,000
€59,000–82,000

PROVENANCE:
Christie's, King Street, 13 April 2010, lot 120

Such is the elegance of the script in this Qur'an, that its later attribution to the renowned calligrapher 'Abdullah Tabbakh is unsurprising. The lavishly illuminated frontispiece and *shamsa* demonstrate the height of illumination in Safavid Shiraz, and are closely comparable to two manuscripts in the Turkish and Islamic Art Museum, Istanbul (Istanbul, 2012, cat.83, pp.328-329, cat.84, pp.330-331). The elegant gold petals that surround the six-pointed star of lapis lazuli in the opening *shamsa* is typical of Shirazi Qur'ans of this period.

A further similarly illuminated Shiraz Qur'an was sold in these Rooms, 25 October 2018, lot 109.





θ **63**

HUSAYN IBN MU'IN AL-DIN AL-MAIBUDI (D.1498-99 AD): *RISALAT SHARH AL-SHAMSIYYA*

TIMURID IRAN, 15TH CENTURY

Logic and philosophy, Persian manuscript on cream paper, 73ff. plus two flyleaves, 25ll. of dark brown *naskh* verging on *nasta'liq,* occasional words in red or underlined in red, within gold and black rules, marginal notes, seven diagrams drawn in red and black, opening folio with gold and polychrome illuminated headpiece, later added colophon on final folio with 7ll. of gold *thuluth* in clouds reserved against pink hatched ground within gold and blue medallion, later owners' notes and seal impressions on first and final folios, in Timurid-style brown morocco with stamped central medallion and scrolling border, cream paper doublures
Text panel 4⅞ x 2½in. (12.4 x 6.2cm.); folio 6⅝ x 3¾in. (16.6 x 9.6cm.)

£6,000–8,000 | $8,000–11,000 | €7,100–9,400

The present work is a commentary on *al-Risalat al-Shamsiya fi al-Qawa'id al-Mantiqiya,* a well-known compendium on logic by Najm al-Din Abu Bakr 'Ali bin 'Umar al-Katibi al-Qazwini.

An autograph copy of this work, dated AH 886/1481–82 AD, is in the Chester Beatty Library, Dublin (Arberry, 1963, p.3, no. 3759 (1). See also C. Brockelmann, GAL, II, 210; S, II, 294.)


63

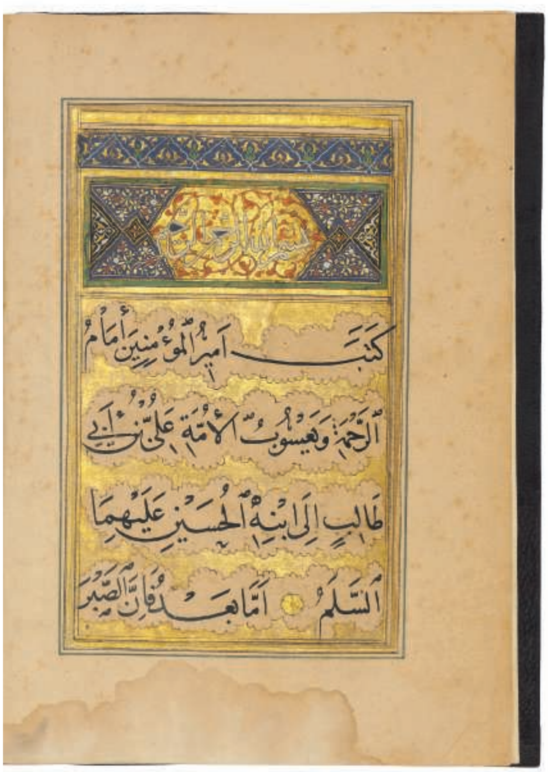
θ **64**

A COLLECTION OF SAYINGS OF IMAM 'ALI IBN ABU AL-TALIB TO HIS SON HUSAYN

TIMURID IRAN, 14TH CENTURY

Arabic manuscript on dark cream paper, 12ff. plus six flyleaves, each with 6ll. of black *naskh*, in clouds reserved against gold ground, within gold and blue rules, polychrome verse markers, opening folio with gold and polychrome illuminated headpiece, final bifolio comprising two calligraphic pages, each with 3ll. in large gold *thuluth*, small black *naskh* andlarge black *thuluth,* each line within a red ruled panel set within blue ground, with later owners' notes and seal impressions, in later brown morocco with gilt borders
Text panel 5½ x 3½in. (14 x 8.9 cm.); folio 7½ x 5½in. (19 x 14 cm.)

£4,000–6,000 | $5,400–8,000 | €4,700–7,000


64


65

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



66

65

AN ILLUMINATED *FALNAMA* FROM A QUR'AN

SAFAVID IRAN, 16TH CENTURY

Persian manuscript on cream paper, illuminated in gold and polychrome framing 10ll. of white *thuluth* within cartouches arranged in four columns, the reverse with later owner's notes and seal impressions, mounted on black paper
Folio 17¾ x 11⅛in. (44.9 x 28.1cm.)

£5,000–7,000 $6,700–9,300
€5,900–8,200

This elaborately illuminated folio is a *falnama* (letter of omens), which was incorporated in Qur'ans to guide the reader to the meaning behind the letters they have happened upon, when consulted for bibliomancy. The practice of including highly elaborate *falnamas* within Qur'ans became much more common during the Safavid period. For a very similar *falnama* folio included in a Safavid Qur'an in the Freer Sackler Gallery see Washington, 2009, no.7.2, p.226.

θ 66

QUR'AN

SIGNED MUHAMMAD IBN MAJI AL-HARAVI, BUKHARA OR HERAT, DATED AH 961/1553-54 AD

Arabic manuscript on cream paper, 412ff. plus three flyleaves, 12ll. of black *naskh*, *tajwid* in red, within gold and blue rules, gold and polychrome verse markers, margins with copious commentary in Persian within gold outer rules, catchwords, gold and polychrome marginal medallions and gold *thuluth* marking *khams, 'ashr* and *hizb, sura* headings in red *thuluth* on gold and polychrome illuminated panels, opening bifolio with gold and polychrome illumination framing 6ll. of black *naskh* in clouds reserved against gold-hatched and blue ground, signed and dated colophon, final five folios with prayers, flyleaves and colophon with later added owner notes and seal impressions, in brown morocco with stamped central lobed medallion and spandrels, leather doublures
Text panel 5¼ x 3in. (13.4 x 7.5cm.); folio 8 x 5¼in. (20.2 x 13.3cm.)

£12,000–18,000 $16,000–24,000
€15,000–21,000

The elegant double page illuminated opening of our manuscript is in a16th century style prevalent in manuscripts produced in Herat and Bukhara. The contemporaneous borders of a different paper are a further Bukharan feature which are often seen in manuscripts from this period. Marginal annotations including translations of the Qur'an, prayers and hadiths in Persian have been inscribed in fine *nastali'q* and *naskh* throughout the entire volume. For a comparable Qur'an illumination in the Khalili collection see James, 1992, no.34, p.126-27.

MASTERS OF CALLIGRAPHY: AN IMPORTANT SAFAVID AND MUGHAL ALBUM

θ 67

AN ALBUM OF CALLIGRAPHY

SAFAVID IRAN AND MUGHAL INDIA, 16TH CENTURY AND LATER

Persian and Arabic manuscript on paper pasted on card, mostly poetry, 37ff., plus four flyleaves, in *nastaliq*, *naskh, shikasta* and *siyah mashq*, various lines and text arrangements, each panel within a richly decorated illuminated border, the text in various sizes, numerous panels signed and dated, previously concertina bound now in book format, in red morocco decorated with gold stamped hatched designs, doublures in cream printed textile with floral motifs
Folio 13⅞ x 8⅞in. (35 x 22.3cm.)

£120,000–150,000

$160,000–200,000
€150,000–180,000

This extraordinary album of calligraphy was compiled during the reign of Mughal Emperor Shah Jahan (r.1628-58). The calligraphy specimens, mostly verses of Persian poetry, are not all contemporary to Shah Jahan's reign - some are slightly earlier. Most are signed by court calligraphers who were associated with the Safavid, Adil Shahi and Mughal courts in the 16th and 17th century. The content of the text and poetry often have royal invocations, with a few specimens written as direct dedications to specific rulers such as Ibrahim 'Adil Shah (r.1580-1627), Muhammad Adil Shah (r.1624-56) and Sultan Beyazid (d.1579) (folios 7b, 13b, 33b).

The album is notable for its illumination as well as its calligraphy. The specimens are mounted in a variety of Persian and Mughal borders dating from the 16th to 18th century. They include polychrome and gold illumination reused from manuscripts and margins prepared specially for the calligraphic folios such as the floral borders which closely resemble those found in the Shah Jahan Album.

The album was originally bound in concertina format, and later rebound as a book in the 19th century, in a gilt stamped red morocco Indian binding. It is most likely that the order and arrangement of the specimens have remained unchanged throughout the centuries as there appears to be great care taken in the structure of the texts and the harmonious choice of the borders.

The Calligraphy:

Most of the specimens in this album are signed by renowned royal calligraphers who were contemporaneous with one another and were linked by associations such as master and pupil, family or rivals at the royal courts. They include 'Anbarin Qalam, who wrote the introduction to this album, 'Imad al-Hasani, Khalilullah al-Hasani known as Padshah Qalam, Reza 'Abbasi, 'Ali Reza 'Abbasi, 'Abdul Rashid (Daylami), 'Ali, 'Mir 'Ali, and Rashida.

Our album begins with a panel by 'Abd al-Rahim, known as *Anbarin Qalam* or 'Musk Pen' who originally came from Herat, but later joined Jahangir's court, as one of his great master calligraphers. 'Abd al-Rahim was granted the title, *Anbarin Qalam*, by Jahangir who so admired him that he commissioned *Anbarin Qalam's* portrait to be added to a copy of Nizami's *Khamsah* finished by the calligrapher in 1595 AD (British Library, Or. ms. 12208). Among his album pages are 15 collected for an album made for Shah Jahan, which were signed *faqir 'abd al-rahim 'anbarin qalam sana 1030* (Bayani, op.cit p.389-391). For further reading on this calligrapher see Geneva 1985, p.170, no.150; and Soudavar, 1992, pp. 120, 339. A specimen by *Anbarin Qalam* sold in these Rooms, 6 October 2011, lot 261.

The majority of the calligraphic specimens are signed by 'Imad al-Hasani (folios 4a, 5b, 6a, 7b, 8a signed and 20b and 21a attributable), also known as Mir 'Imad. 'Imad was regarded as the accredited master of *nasta'liq*. His name is synonymous with the greatest achievement of Persian calligraphy. He joined the Safavid court of Shah 'Abbas I (r.1588–1629) in Isfahan where he was highly admired, but soon fell out with 'Ali Reza 'Abbasi the head of the royal workshop and the favourite calligrapher of Shah 'Abbas (see folio 14a for a signed specimen by 'Ali Reza 'Abbasi). 'Imad was murdered at the command of the Shah in 1615. The reasons behind his tragic death are linked to 'Ali Reza's jealousy and the fact that he was a member of the Sunni Sufi Naqshbandi order. His nephew, Rashida, whose work is also present in our album (folio 15b) was also a renowned calligrapher and after 'Imad's murder fled to the court of Shah Jahan (reigned 1628–58) in India. The Mughal ruler was a great admirer of 'Imad and avidly collected his works. Calligraphic specimens by Mir 'Imad are housed in many major museums around the world, including the Metropolitan Museum of art (inv. no. 46.126.3) and the Freer and Sackler gallery (inv. no. F1931.20 and F1942.15b). Recent examples at auction include one sold in these Rooms 25 October 2018, lot 90.

Folio 18a is signed by 'Abd al-Rashid al-Daylami (d.1670) another nephew of 'Imad, who was originally from Qazvin and studied calligraphy under his uncle. He was renowned for his mastery in *nasta'liq* and joined the court of Jahangir around 1623-24. While at the Mughal court, he became one of the royal calligraphers as well as head of the Royal Library during Shah Jahan's reign. A calligraphic album page signed by 'Abd al-Rashid is now in the Royal Collection (inv. no. RCIN1005068j). A découpe calligraphy was sold in these Rooms,10 October 2013, lot 38, whilst another was sold in Sotheby's, Paris, 22 October 2015, lot 61.

Another rare calligraphic specimen in our album is by Khalilullah al-Hasani known as Padshah Qalam (folio 13b). Originally from Baghdad, he was a student of Sayyid Ahmad Mashhadi. After spending time in Qazvin and Kashan, he migrated to the Deccan and served as court calligrapher and courtier in the palace of Sultan Ibrahim Adil Shah II in Bijapur (Minorsky, p.151). In 1617, when Sultan Ibrahim Adil Shah II compiled his book, *Kitab-e-Navras* (Book of Nine Rasas), he asked Mir Khalil to transcribe a copy. After its completion, the Sultan was so pleased that he gave Mir Khalil the epithet *Padishah-Qalam* (‹king of the pen›) and to show his appreciation symbolically seated him on his throne (Haidar and Sardar, 2015, pp. 120-22). During one of his visits to Isfahan, it is recorded that Shah 'Abbas asked him to participate in a calligraphy challenge with Reza 'Abbasi and Mir 'Imad, in which Khallilullah's hand was favoured the most by the Shah, resulting in Shah 'Abbas I writing a special panegyric praising him (Bayani, 1345, p.178). For more on Mir Khalil see Bayani, 1345, pp.177-180 and Minorsky, 1959, p.151. For examples of Khallilullah's calligraphy sold at auction see Sotheby's, London, 9 April 2014, lot 60 and 5 October 2011, lot 145.

Four further folios in our album are signed by 'Ali al-Husayni (12a), Mir 'Ali and 'Ali (33b) and 'Ali Katib (17b) which are all signatures of the Safavid master Mir 'Ali Katib (Heravi) (d.1556). Mir 'Ali is one of the most influential of all the practitioners of Persian calligraphy and with Sultan 'Ali Mashhadi, he is credited with having invented *nasta'liq* script (Schimmel, 1984, p.36). Folio 33b contains a small *qita* (fragment) by Mir 'Ali for 'dear son Sultan Beyazid'. The poet and calligrapher Sultan Beyazid (d. 1579) was a pupil of Mir 'Ali and considered by him to be his spiritual son. A small number of calligraphic specimens include notes detailing that they were written specifically for him by the great master. In the early years of Akbar's reign, Sultan Beyazid migrated to the Mughal court where he became one of emperor's court poets, receiving the title *Kātib al-Mulk*. Another specimen with the same dedication is in the Royal Collection Trust (inv. no. RCIN 1005052). Mir 'Ali's calligraphic specimens were particularly prized at the Mughal court as evident from the many specimens found in the Shah Jahan album. Recent examples sold in these Rooms include 26 October 2017, lots 180 and 181.

Our album comprises calligraphic specimens by some of the most important Persian calligraphers who were and still are highly admired both in Iran and in India. It is not only the fantastic calligraphy that makes this album unique, but also the lesser-known links between the calligraphers which unfold as every page is turned. These include both joyful and tragic links such as examples of master and pupil works which showcase how a student could at time surpass his teacher, and heart-breaking cases such as 'Imad's murder due to Reza 'Abbasi's jealousy.

The fact that this album has survived in such great condition is due to the high value which the Mughal court placed upon such works. This is showcased by the magnificent placement of each panel within carefully designed borders and the careful arrangement of the texts.


زینت مرقع مظاهر مصنوعات
حمد صانعیست که براوراق اشجار
بقلم صنع مرقوم گشته تا عارف
آگاه بمعرفت صانع بیچون رهنمون
مشقه الفقیر عبدالرحیم
عنبرین قلم غفرله



Folios 7b and 8a

The contents of this album includes:

Folio 1a: Contemporaneous inscription in *shikasta* which reads, *anbarin raqam ustad-e shah jahan pad shah*, 'Anbarin Qalam, teacher of Shah Jahan Padshah'
Folio 1b: Frontispiece opening, calligraphic composition in *nasta'liq* introducing the *Muraqqa',* signed 'Abdul Rahim 'Anbarin Qalam
Folio 2a: An exemplary specimen of *nasta'liq,* Persian Poetry and text, unsigned
Folio 2b and 3a: Blank
Folio 3b and 4a: Two exemplary specimens of *nasta'liq*, Persian poetry and text, signed 'Imad al-Hasani
Folio 4b and 5a: Blank
Folio 5b and 6a: Two calligraphic compositions in *nasta'liq,* Persian poetry, both signed 'Imad al-Hasani, dated AH 1011/1602-03 AD and AH 1025/1616-17 AD
Folio 6b and 7a: Blank
Folio 7b and 8a: Two calligraphic compositions in *nasta'liq,* Persian poetry, both signed 'Imad al-Hasani, both dated AH 1008/1600-01 AD
Folio 8b and 9a: Blank
Folio 9b and 10a: Two exemplary specimens of *nasta'liq,* religious text, unsigned
Folio 10b and 11a: Blank
Folio 11b and 12a: Two calligraphic compositions in *nasta'liq,* Persian poetry, signed 'Ali Reza Katib and 'Ali al-Husayni
Folio 12b and 13a: Blank
Folio 13b and 14a: Two calligraphic composition in *nasta'liq,* Persian poetry, signed Khalilullah al-Hasani Padshah Qalam, dated AH 1044/1634-35 AD and 'Ali Reza 'Abbasi, dated AH 1022/1613-14 AD
Folio 14b and 15a: Blank
Folio 15b and 16a: Two calligraphic composition in *nasta'liq,* Persian poetry, signed Rashida, second panel unsigned
Folio 16b and 17a: Blank
Folio 17b and 18a: Two calligraphic composition in *nasta'liq,* Persian poetry, signed 'Ali Katib and 'Abdul Rashid (Daylami), dated AH 102(0)/1611-12 AD
Folio 18b and 19a: Blank
Folio 19b and 20a: Two exemplary specimens of *nasta'liq,* Persian memoir, unsigned
Folio 20b and 21a: Blank
Folio 21b and 22a: Two exemplary specimens of *nasta'liq,* Persian narrative and poetry, unsigned
Folio 22b and 23a: Blank
Folio 23b and 24a: Two exemplary specimens of *siyah-mashq*, attributable to 'Imad al-Hasani
Folio 24b and 25a: Blank
Folio 25b, 26a, 27b, 28a, 29b and 30a: Six calligraphic compositions in *nasta'liq*, Arabic and Persian poetry, unsigned (26b, 27a, 28b, 29a, 30b and 31a blank)
Folio 31b and 32a: Two exemplary specimens of *nasta'liq* in various arrangements, Persian poetry, unsigned
Folio 32b and 33a: Blank
Folio 33b and 34a: Two exemplary specimens of *nasta'liq* in various arrangements, Persian poetry signed Mir 'Ali and 'Ali
Folio 34b and 35a: Blank
35b and 36a: Two exemplary specimens of *nasta'liq*, Persian poetry, unsigned
36b and 37a: Blank
Folio 37b: An exemplary specimen of *nasta'liq,* Persian Poetry, unsigned
For a full list of illustrations visit www.christies.com



Folios 33b and 34a



Folios 19b and 20a



68

θ 68

QUR'AN

COMMISSIONED BY AMIN AL-DAWLA 'ABDULLAH KHAN, SIGNED 'ABDULLAH IBN 'ASHUR AL-RANANI AL-ISFAHANI, QAJAR IRAN, DATED AH 1233/1817-18 AD

Arabic manuscript on paper, 304ff. plus one flyleaf, 14ll. of black *naskh* with red Persianinterlinear translations in *nasta'liq*, within gold and black rules with gold outer rules, catchwords, gold and polychrome marginal devices marking *hizb, sajda, nisf* and *juz'*, marginal notes in gold and polychrome illuminated panels, *sura* headings in gold *thuluth* on gold and polychrome illuminated panels, opening and final bifolios with central lobed medallion containing gold *thuluth* on a gold floral ground, two further bifolios with gold and polychrome illumination framing 6ll. of text in clouds reserved against gold ground, colophon signed and dated, followed by a folio with prayers, occasional later owner notes, in later brown morocco with stamped central lobed medallion in gold, red leather doublures with stamped central lobed cruciform in gold and blue
Text panel 6 x 3½in. (15.3 x 8.8cm.);
folio 8 x 5⅛in. (20.4 x 12.8cm.)

£6,000–8,000 $8,000–11,000
€7,100–9,400

Another Qur'an commissioned for Amin al-Dawla 'Abdullah Khan and written by 'Abdullah al-Ranani was sold in these Rooms, 23 April 2015, lot 100.



69

θ 69

QUR'AN

QAJAR IRAN, DATED 23 DHU AL-HIJJA AH 1200/12 OCTOBER 1786 AD

Persian manuscript on ivory paper, 265ff. plus two flyleaves, each with tables and 17ll. of black and red *nasta'liq* and *naskh* within polychrome rules, gold floral illumination in margins, headings in red and gold *thuluth* in illuminated cartouches, four further illuminated headpieces, two tables in gold and polychrome with illustrated astrological animals, gold ruled outer margins, light brown stamped and gilded morocco, black morocco doublures
Text panel 8¼ x 4½in. (21 x 11.5cm.);
folio 10⅝ x 6½in. (27 x 16.5cm.)

£5,000–7,000 $6,700–9,300
€5,900–8,200

The colophon of this manuscript records that it was made for a Muhammad Kazim.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





70

A FINE QAJAR OCTAGONAL LACQUERED MIRROR CASE

SIGNED MUHAMMAD ISMA'IL, IRAN, MID-19TH CENTURY

With drop-in cover, the fine decoration on each side arranged in three registers separated by tendrils, most scenes depicting an Armenian priest wearing a typical conical mitre and surrounded by various figures, including nuns, the front panel with a banquet scene in the centre, bordered above and below by a scene before a church and a gathering in a garden, the back panel with a central scene depicting an elderly man reclining on a lady's lap and watched by a crowd of people, various figures around tables in landscapes above and below, the cover's reverse with a single scene depicting a mounted man arriving at a church and welcomed by a maiden, a priest, a nun and a congregation, probably Shaykh San'an arriving in the Land of the Greeks, each scene bordered with floral arabesques and scrolls, the front panel signed in two cartouches at top and bottom, the sides with calligraphic cartouches in white *nasta'liq* script on black ground, cracquelures, chips and flakes, otherwise in fair condition
7⅝in. (19.5cm.) across

£20,000–30,000

$27,000–40,000
€24,000–35,000

Muhammad Isma'il was the most notable follower of Najaf 'Ali. The two artists had probably a master - pupil relationship and it has been suggested that Muhammad Isma'il was Najaf 'Ali's brother. The family link has later been discarded although Muhammad Isma'il formed a close professional partnership with Muhammad Kazim bin Najaf 'Ali, one of Najaf 'Ali's sons (Khalili, *et al.*, 1997, p.46)

Muhammad Isma'il's earliest known work is a penbox dated AH 1256/1840-41 AD and he continued working until the early 1870s. He excelled in depictions of battle scenes and sometimes painted portraits of his contemporaries. However, Muhammad Isma'il is mostly recognizable by his "Frankish fantasies", scenes filled with large numbers of European dressed figures, including Armenian clergy, having a metaphorical meaning inspired by Farid al-Din 'Attar's *Conference of the Birds* (*Mantiq al-Tayr*) and the tale of Shaykh San'an. The verses from Hatifi Isfahani written on these works emphasize the link with mystic poetry.

The decoration of this mirror case seems to derive from compositions drawn by Najaf 'Ali in his later period. However, the European banquets, the Armenian priests and worshippers, and the scenes set in medallions bordered with gold rococo scrollwork are all typical of Muhammad Isma'il's work. A mirror case dated AH 1274/1857-58 AD and painted with a very close version of the Armenian priest before a Church is in the Nasser D. Khalili collection (Nasser D. Khalili *et al.*, *op.cit.*, cat.260, p.70). The decoration arranged in tiers bordered with rococo-style scrollwork as it appears on the present work and on a very fine case in the Hashem Khosrovani Collection are typical of the middle part of the artist's career. Works from this period reflect a shift in taste during the mid-nineteenth century "when monumental painting was eclipsed by history painting in small scale format" (Diba, 1999, cat.73, p.235-36).

The story of Shaykh San'an as it appears in Farid al-Din 'Attar's *Conference of the Birds* is that of a spiritual guide who decides to travel to the land of the Greeks to find the meaning of a dream he repeatedly has. In his dream, Shaykh San'an leaves Mecca for the land of the Greeks and prostrates himself before an idol. After wandering in the remote country, Shaykh San'an falls in love with a maiden, a Christian of spiritual mien, and abandons his religion. He is often depicted receiving wine from the maiden or drunk, reclining on her lap.

A pair of lacquered bookbindings attributable to Muhammad Isma'il were sold in these Rooms, 21 April 2016, lot 138.



71

71

A MOTHER AND CHILD

ISFAHAN, QAJAR IRAN, MID 19TH CENTURY

Opaque pigments on paper, covered with a thin sheet of glass, the elaborate lacquered frame with threaded pillars below *muqarnas* and openwork anthropomorphic borders
47½ x 28¾in. (121 x 71cm.)

£5,000–7,000 | $6,700–9,300
€5,900–8,200

This watercolour painting closely resembles reverse glass paintings which have survived from mid-nineteenth century Qajar Isfahan. The painting has been glazed with a thin layer of glass, before being mounted in a slightly later gilt frame which has a strong architectural influence. Due to the difficulty of the reverse glass painting technique, it was common to have watercolours covered in glass and displayed either framed or placed within architectural elements in houses in Isfahan, Shiraz and Tehran (Vernoit, 1997, p.143-44). For closely comparable pieces see Diba, 1999, nos.63a and b, pp.212-13.

The back of the frame bears an identification label from the owner which states that he purchased this painting in Isfahan in 1897, and initialled by Basil Gray from the British Museum who had identified it as an example of reverse glass painting. The label is dated 2 July 1938.

72

A PERSONAL SEAL OF NASIR AL-DIN SHAH QAJAR (R.1848-96)

QAJAR IRAN, DATED AH 1303/1886-87 AD

Glass, of square form with crown, the surface engraved with lines of *nasta'liq*, set in silver mount
1⅞ x 1⅜in. (4.8 x 3.4cm.)

£7,000–10,000 | $9,300–13,000
€8,200–12,000

INSCRIPTIONS:

huwa al-naser, barat afsar shahi nemi arzad gah, dahad taj chon nagah-o gah
He the supporter, the crown will not withstand time, the crown is granted at expected and unexpected times

Having poetry inscribed on royal seals which included the epithet of the king with playful use of words such as *huwa al-naser* on our example was not an uncommon practice in Iran. *Huwa al-naser* is found on other known seals from Nasir al-Din Shah's collection housed in the Golestan palace Museum and private collections in Iran (Farasati, 1380, nos.45 and 51). Our seal bears an unidentified couplet which has annotations to kingship, and could perhaps be from Nasir al-Din's personal collection of poems.

Another personal seal of Nasir al-Din Shah sold in these Rooms, 25 October 2018, lot 65.



72

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

■73

A QAJAR PAINTED WOODEN CEILING

IRAN, 19TH CENTURY

Made of five panels of adjoined planks, the field with a portrait of a Qajar girl within an ovoid cartouche, three additional circular shaped portraits on each side, the linked spandrels leading to narrow borders, each with dense floral decoration, some areas of restoration and some losses, mounted as five panels with modern wooden backing structure

208½ x 105⅛in. (530 x 267cm.) (5)

£15,000–25,000 $20,000–33,000
€18,000–29,000

PROVENANCE:

Anon sale, Christie's, London, 20 April 1999, lot 567

This remarkable and intricately-painted ceiling is a fine example of the Qajar painterly style of the nineteenth century.

The skilfully executed composition presents a carpetlike ground of intricately decorated floral motifs and birds which surround a central medallion flanked by four portrait-ovals. This arrangement of roundels and figures is closely comparable with a ceiling dated AH 1263/1846 AD published in Diba, 1997, no. 65, pp. 216-17. They were especially popular in the cities of Shiraz and Isfahan where there are a number of private residences which still house these magnificently decorated ceilings (*ibid.*).





74

θ 74

MIRZA MUHAMMAD NASIR AL-HOSSEINI *KNOWN AS* FORSAT AL-DAWLA (D. 1920): *KITAB SHATRANJIYA*

SIGNED KHALIL *KNOWN AS* PARVIN IBN MARHOUM KARBALA 'ABBAS SHIRAZI, SHIRAZ, QAJAR IRAN, DATED AH 1307/1890-91 AD

An illustrated guide to chess, Persian manuscript on light cream paper, 135ff. plus four flyleaves, each with 11ll. of elegant *nasta'liq,* important words and titles in red, catchwords, paginated in the upper corners, occasional marginal notes, numerous illustrations of chess pieces and board layouts throughout, colophon signed and dated, including a mention of the date AH 1291/1874-75 AD as the original authorship date of the book, in contemporaneous brown morocco, cream paper doublures
Folio 8½ x 6½in. (22.6 x 16.8cm.)

£8,000–12,000 $11,000–16,000
€9,400–14,000

The game of chess has always been an important part of Persian culture. It is often mentioned in Persian literature, and frequently used as a metaphor for human discords and the blows of fate by great poets. Although throughout centuries the chessmen have remained generally the same, the rules for their movements have undergone change. This guide also includes illustrated depictions of some of the zoomorphic forms of chess pieces.



75

•θ 75

ABU 'ABDULLAH JA'FAR IBN MUHAMMAD AL-RUDAKI (D. 941 AD): *GHASAYED*

SIGNED MUHAMMAD REZA SHIRAZI, QAJAR IRAN, DATED RAMADAN AH 1282/ JANUARY-FEBRUARY 1866 AD

Poetry, Persian manuscript on dark cream burnished paper, 32.ff. plus three flyleaves, each with 14ll. of black *nasta'liq* in two columns, text panels within polychrome rules, margins with red and gold outer rule, catchwords, the opening bifolio with an illuminated headpiece and text in gold clouds, signed and dated colophon, in contemporaneous light brown morocco with painted and gold stamped designs, faded purple paper doublures
Text panel 5¼ x 2⅞in. (13.5 x 7.4cm.);
folio 8¼ x 5⅜in. (21 x 13.6cm.)

£1,500–2,000 $2,000–2,700
€1,800–2,300

Rudaki is viewed as the first great literary genius of the Modern Persian language and is considered the founder of Classical Persian literature. He was the court poet to the Samanid ruler Nasr II (r. 914-43 AD) in Bukhara, although he eventually fell out of favour. This *ghasayed* is a collection of poems he composed to celebrate and commemorate the Bukharan rulers.

This manuscript was commissioned by Hasan 'Ali Khan Karvosi, vizier and ambassador of Iran in France during the reign of Nasir al-Din Shah.



■ 76

AN EXTREMELY LARGE QAJAR SILVERED ENGRAVED COPPER HEMISPHERICAL VESSEL

TEHRAN, IRAN, DATED JUMADA II AH 1260/JUNE 1844 AD

The interior and exterior each engraved with wide elegant calligraphic register, including a date and donation statement which names the donor as Haji 'Abdullah Karim, losses, later silver plated
33⅛in. (82cm.) diam.

£25,000–30,000 $34,000–40,000
€30,000–35,000

INSCRIPTIONS:

The large cartouches on the exterior include poetry on Karbala by the Safavid poet Muhtasham Kashani.
The lower frieze includes a donation statement to a *takyek* in Tehran, given by Jenab-e Ashraf al-Haj Haji 'Abdullah al-Karim, which consists of two pots and eight robes, dated Jamadi II 1260.
The interior includes the Twelver Shi'a *salawat* containing salutations offered to the Prophet and twelve imams.

The bereavement of Muharram, or Muharram observations, symbolise the anniversary of the ten-day siege of Karbala and the martyrdom of the grandson of the Prophet, Husayn ibn 'Ali (10 October 680 AD), and his followers on the tenth day of the battle, referred to as Ashura.

Ashura holds special significance within Islam, particularly amongst the Shi'a communities. As is common within Islam, distributing *nazri* (votive) food to commemorate the sacrifice of others is a pillar ritual of this day. Since the mourning ceremonies of Muharram would include a high number of attendants, food was prepared in great quantities in enormous copper vessels like ours, over wood-burning fires. This practice continues in Iran today and the *nazri* food offered during the ceremonies is considered blessed for anyone who eats it or makes it.

According to the lavish inscriptions on the interior and exterior of this vessel, Haji 'Abdullah Karim, a Qajar nobleman, donated this vessel along with its pair and eight robes to a *takyek* (a place where Shi'a gather for the mourning of Muharram) in the *Dar al-khalafeh* (capital city) of Tehran in AH 1260. The inscriptions further include a famous poem relating to Karbala by Muhtasham Kashani (d.1588), a Safavid poet who is celebrated for his poetry relating to Ashura. These verses would have been recited during the preparation of the food along with the Twelver Shi'a *salawat* engraved on the inside.



SIX IMPORTANT QAJAR *FIRMANS* ISSUED BY MUHAMMAD 'ALI SHAH (R.1907-1909) APPOINTING THE MEMBERS OF HIS CABINET

*** 77**

SIX QAJAR *FIRMANS*

TEHRAN, IRAN, RABI II AH 1326/MAY 1908 AD

Comprising six Qajar *firmans*, each dated Rabi II AH 1326, in black *nasta'liq* on light green papers headed with the official embossed emblem of Muhammad Shah, all documents bear the approval signature of the Shah on the right hand border

Largest 10 x 8in. (25.8 x 20.8cm.) (6)

£6,000–8,000 $8,000–11,000
€7,100–9,400

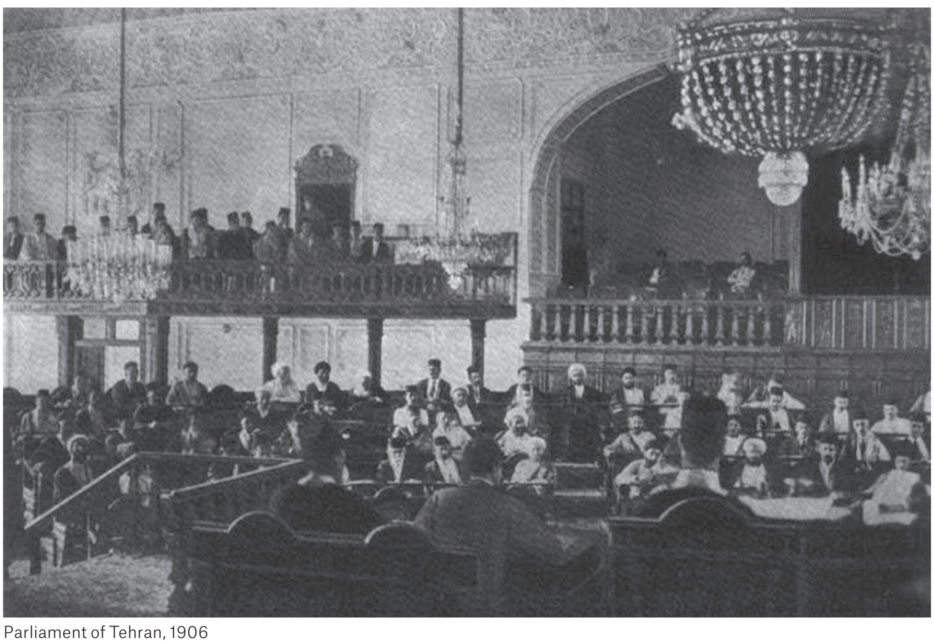
Mozaffar al-Din Shah (r.1896-1907) created the first constitution of Iran in 1906 following the Iranian Constitutional Revolution in 1905 and resulting in another revolution in 1911, and the establishment of a *Majlis* (parliament) in Iran during the Qajar period. Muhammad Ali Shah (r.1907-1909), Muzaffar al-Din's son, was completely against his father's orders and abolished the constitution and bombarded the parliament with Russian and British support on 23 June 1908. This lead to another pro-constitutional movement and his abdication from the throne in 1909.

These six *firmans* were issued by Muhammad Ali Shah in May 1908, one month before he ordered the bombardment of the parliament to execute the constitutionalist. They demonstrate the governmental Cabinet formation which was organised on 23 January 1908 despite the disapproval of the Iranian Consultative Assembly. Muhammad Ali Shah nominated the cabinet members himself and designated Ahmad Moshir al-Saltaneh (in office 1908-09) as his Prime Minister.

The members of the cabinet which were assigned by Muhammad Ali Shah in each of the *firmans* are as follows:

- Moshir al-Saltane: Prime Minister
- Moshir al-Doleh: Minster of Science and Education
- Mostofi'ol Mamalek: Minister of Military
- Ala'ol Saltaneh: Minister of Foreign Policy
- Motamed'ol Molk: Minister of Commerce
- Mirza Vali Khan: Head of Shah's Primary Office





Parliament of Tehran, 1906



THE ARTS OF INDIA



*** 78**

AN ILLUSTRATION FROM THE 'FIRST' *BABURNAMA*: BABUR BEING ATTACKED BY HIS COUSIN TAMBAL

MUGHAL INDIA, CIRCA 1589

Opaque pigments heightened with gold on paper, Babur being struck on the head with a sword by Tambal on a busy battle field, a line of black *nasta'liq* script in a rectangular text panel to upper right, within narrow gold borders, red rules and wide gold-speckled margins, a single phrase in minute *nasta'liq* to upper margin

Painting 9¼ x 5½in. (23.5 x 14cm.); folio 13⅜ x 8⅞in. (34 x 22.6cm.)

£25,000–35,000

$34,000–46,000
€30,000–41,000

PROVENANCE:

The Hagop Kevorkian Collection
Sotheby's, London, 12 April 1976, lot 66
with Doris Wiener, New York
Private US collection, purchased from the above circa 1985

INSCRIPTIONS:

Text panel: *yek ghad neyze bar amadeh bud ke angiz jang shod ta nim ruz shodan zarbe jang,* 'spears had been raised and the combat began, they battled for half a day'
Upper margin: *yeki ra bezanad,* 'to hit someone'

The episode illustrated in this painting is the Mughal Emperor Babur being cut on the head by his cousin Tambal as their armies engaged each other at the crack of dawn. The incident took place in 908 / 1502-03 and is described in A.S. Beveridge's translation of the original Turkish text. "*I had on the cap of my helm; Tambal chopped so violently at my head that it lost all feeling under the blow. A large wound was made on my head, though not a thread of the cap was cut*." (Beveridge, 1969, p.167)

The *Baburnama* is an autobiographical chronicle and memoir of Babur, the young prince who conquered India in 1526 and founded the Mughal dynasty. Babur's grandson, Akbar, ordered the text to be translated from its original Chagatai Turkish, the language of the Timurids, into Persian, the language of the Mughal court. The task was undertaken by 'Abd al-Rahim, Akbar's *khan-i khanan* and the finished translation was presented to Akbar in November 1589. Court artists immediately began working on an illustrated version of the manuscript. Our painting comes from this first illustrated copy of the *Baburnama*, now dispersed between public and private collections worldwide. (Stronge, 2002, pp.86-91). It is originally thought to have contained 193 illustrations. Our painting was number 42 in the manuscript.

Within the next ten years, six other illustrated versions were produced for Akbar. Ellen Smart wrote that 'the spontaneity, simplicity, and forthright vigor of the paintings from this first manuscript are far more in keeping with the text than are the more complex, ornate paintings of the manuscripts that followed' (Smart, 1978). Nineteen folios from our manuscript are in the Victoria and Albert Museum and as a result it is often referred to as the 'South Kensington *Baburnama*'. Other folios however are in major museum collections, including the Metropolitan Museum of Art, the British Museum, and the Chester Beatty Library, to name a few. Other folios have sold at auction, most recently in these Rooms, 21 April 2016, lot 1.

The illustrations in three other *Baburnama* manuscripts which correspond to this painting are a folio from the British Library manuscript (Or.3714) which sold at Sotheby's, London, 7 April, 1975, lot 98; a folio from the Moscow-Baltimore manuscript which sold at Hôtel Drouot, Paris, 5 March 1971, lot 134; and folio 98r from the version in the National Museum in New Delhi. For another illustration from the 'first' *Baburnama* series in this sale, see lot 138.

We would like to thank Ellen Smart for her assistance with cataloguing this lot.


یک قد نیزه بر آمده بود که انگیز جنگ شد تا نیم روز زدن ضرب جنگ



79



80

79

A WATERED-STEEL CURVED SWORD (*TULWAR*) WITH GOLD-DAMASCENED SHEATH
INDIA, SECOND HALF18TH CENTURY

The single-edged blade with polygonal gold-inlaid signature cartouche with maker's name in *nasta'liq*, the hilt of typical form decorated with gold-damascened floral vine and with *makara* shaped terminal on the knuckle guard, the scabbard of typical form with finely detailed gold-damascened decoration on both sides, comprised of strapwork-outlined trapezoid cartouches each with scenes of hunting or fighting animals often with domed buildings in the background, belt-hook mounts with similar gold-damascened decoration, the blade reworked, sheath in good condition, light areas of rubbing to the hilt
36¾in. (93.5cm.) long

£10,000–15,000 $14,000–20,000
€12,000–18,000

A very similar sword with hilt and mounts decorated with *koftgari* animal scenes was sold at Sotheby's, 11 October 2006, lot 166. Although catalogued originally as being later, the hilt and the mounts on the scabbard were subsequently attributed to the 17th century Deccan, (Mohamed, 2007, no. 55, p. 91). Such an early date seems improbable for the present sword since the scabbard terminates with flanges either side, a feature that was imported from European swords. It is still extremely unusual to find such work covering the entire surface of the scabbard as well as the matching hilt.

* 80

A GOLD-DAMASCENED PUSH-DAGGER (*KATAR*)
RAJASTHAN, NORTH INDIA, LATE 17TH OR FIRST HALF 18TH CENTURY

The hilt decorated with palaces, pavilions and shrines in garden settings, the bulbous cross-bars with landscapes, with probably original dark brown leather mounted sheath
13¾in. (35cm.) long

£5,000–7,000 $6,700–9,300
€5,900–8,200

PROVENANCE:
Floyd Everhart, Dayton, Ohio 1972
Robert Everhart, Dayton, Ohio 2017
Herbert G. Ratner Jr. Greensbirg, Pennsylvania

Gold-damascened pictorial and figural push-daggers appear to have been produced mainly in Rajasthan. A figural *katar*, although with hunting scene is in the Jaipur Royal Collection, catalogued as probably Bundi, 19th century (Elgood, 2015, no.64, pp.88-9). Another related example sold in these Rooms 21 April 2016, lot 42.



81

THE PROPERTY OF AN ITALIAN NOBLEMAN

θ 81

AN ALBUM COMPRISING PORTRAITS OF INDIAN RULERS AND NOBLES

PROBABLY BIKANER, RAJASTHAN, NORTH INDIA, CIRCA 1700

Opaque and transparent pigments heightened with gold on paper, 182ff., plus 10 flyleaves, comprising 174 painted standing and seated portraits of Mughal and Rajput rulers and noblemen, each laid down within dark blue margins, the reverse with identification and folio numbers in *devanagari* script, further numbering in Roman numerals to top right corner, flyleaves of folios two and four with 18th century Italian inscriptions in brown ink, in original brown morocco with gold tooled decoration, lacking spine, quires loosely bound, some folios loose in binding, the corners scuffed
Paintings 7⅜ x 4⅝ in. (18.8 x 11.8 cm.); folio: 9 x 7⅛ in. (22.9 x 18.2 cm.)

£6,000–8,000 | $8,000–11,000 | €7,100–9,400

PROVENANCE:
The album was probably in the collection of Giovanbattista Baldini in Piacenza, 1654–1725.

LITERATURE:
Supplementi al Giornale de' Letterati d'Italia, Venezia, appresso Gio. Battista Hertz, 1726,
pp.337-376
Opere fisico-mediche stampate e manoscritte del kavalier di Antonio Vallisneri raccolte da Antonio suo figliuolo, tomo III, Venezia, appresso Sebastiano Coleti, 1733, pp.243-254
Giulio Ferrario, *Aggiunte e rettificazioni all'opera Il costume moderno di tutti i popoli*, Milano, dalla Tipografia dell'Autore, 1831, pp.116-125

VARIOUS PROPERTIES

* 82

A TALPUR ENAMELLED FLINTLOCK RIFLE (*JEZAIL*)

SINDH, NORTH WEST INDIAN SUB-CONTINENT, 19TH CENTURY

The gold-damascened inscribed and facetted steel barrel with slightly tapering muzzle, secured to the stock with blue and green enamelled rings, the breech and butt similarly enamelled, the lock plate marked "The Op s Richards" and engraved with stylised foliate patterns, the leather strap detached
61in. (150.1cm.) long overall; barrel 47¾in. (121.5cm.)

£5,000–7,000 | $6,700–9,300 | €5,900–8,200

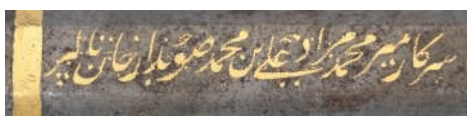
INSCRIPTIONS:
Inscription (on the barrel):
Sarkar Mir Mohammed Murad 'Ali ibn Mohammed Sobdar Khan Talpur

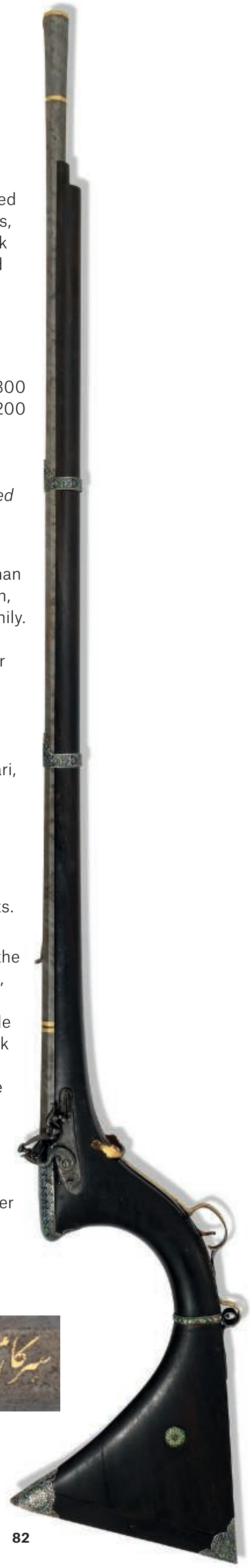
This rifle was perhaps made for Mir Murad 'Ali Khan Talpur (d.1834) or Mir Mohammed 'Ali Khan Talpur of the royal house of Hyderabad in Sindh, one of the three ruling houses of the Talpur family. Mir Murad 'Ali Khan was the youngest son of Mir Sobdar Khan Talpur. His eldest brother, Mir Fateh 'Ali Khan, founded the Hyderabad ruling house after their father was assassinated. Mir Mohammed 'Ali Khan was the son of another member of the family called Mir Sobdar Khan and the grand-son of Mir Fateh 'Ali Khan (Askari, 1999, p. 80).

The Talpurs were a wealthy Baluchi dynasty who controlled most of Sindh until its eventual annexation by the British in 1843. They were known for their passion for hunting and their elaborately decorated firearms and manuscripts.

This is one of a small number of very finely decorated guns made for various members of the Talpur family. For two enamelled flintlock guns, both bearing the name of Murad 'Ali Khan, see Falk (ed)., 1985, no.332. A Talpur matchlock rifle is in the Metropolitan Museum of Art, New York (inv.no.36.25.2141; Alexander, 2015, cat.no.120, pp.286-287). An enamelled Talpur gun is in the Nasser D. Khalili Collection (Alexander,1992, no.137, pp.202-205).

For examples of decorated guns and daggers made for the Talpurs which have sold in these Rooms, see 23 April 2015, lot 140 and 9 October 2014, lot 151.





82

θ 83

NUR AL-DIN 'ABD AL-RAHMAN JAMI (D. 1492 AD): *YUSUF WA ZULAYKHA*

NORTH INDIA POSSIBLY DELHI, DATED AH 1252/1836-37 AD

Poetry, Persian manuscript on cream paper. 170ff. plus two flyleaves, 15ll. of black *nasta'liq* in clouds reserved against gold ground arranged in two columns with gold and black intercolumnar rules, titles in red and white within rectangular gold panel, catchwords, text within gold and blue rules, in plain cream borders with blue rules, with 24 illustrations, opening folio with gold and polychrome illuminated headpiece, final folio with signed and dated colophon, later owner notes, in polychrome floral lacquered binding, the doublures with floral motif on red ground
Text panel 8¾ x 4⅝in. (22.2 x 11.8 cm.);
folio 11¼ x 7in. (28.5 x 17.7cm.)

£7,000–10,000 $9,300–13,000
€8,200–12,000

Inspired by Qur'an XII *sura yusuf*, Jami's Yusuf wa Zulaykha is one of the greatest mystical love stories not only of the Islamic world, but throughout world literature. More than eighteen Persian poets are known to have written adaptations of the story, yet Jami's version, completed in 1484 AD, remains the most popular and widely known. The present manuscript is decorated with many finely painted illustrations. The consistency of the style indicates that they were completed by the same artist who reveals his own sense of humour in a number of these lively miniature paintings.



83



84

84

A BIFOLIO WITH A SCENE FROM A PERSIAN EPIC

SULTANATE INDIA, 15TH CENTURY

Opaque pigments heightened with gold and black ink on paper, a prisoner is brought forth, text laid out in two columns of black script in blue and gold rules, mounted
10¾ x 13¾in. (27.4 x 34.8cm.) (2)

£7,000–10,000 $9,300–13,000
€8,200–12,000

85

AN ALBUM PAGE: A PORTRAIT OF THE SUFI MYSTIC SHAH DAWLA AND A CALLIGRAPHIC PANEL SIGNED MIR 'ALI AL-HARAVI

THE PAINTING MUGHAL INDIA, LATE 17TH CENTURY; THE CALLIGRAPHY HERAT, AFGHANISTAN, FIRST HALF 16TH CENTURY

Opaque and transparent pigments heightened with gold on paper, the figure wearing a colourful floral shawl and holding a pink flower in his right hand, with gold border on a plain buff album page, an inscription above in *nasta'liq*, two lines of gold *devanagari* script in the lower margin translating the Persian inscription above, a partially erased seal in lower right corner, verso with Arabic verses in a marbled border signed Mir 'Ali al-Haravi and bearing old inventory numbers
Painting 6½ x 3⅝in. (16.5 x 9.3 cm);
folio 16⅞ x 11⅞in. (43 x 30.3 cm.)

£7,000–10,000 $9,300–13,000
€8,200–12,000

INSCRIPTIONS:

In upper margin, an identification and a Persian couplet:
"Shah Dawla/ The state of dervishes is better than distressed/ Because a house that is a ruin is full of sunlight."
On the verso:
An Arabic couplet in praise of Imam 'Ali:
"Love of 'Ali is paradise, he is the one who divides paradise from hell/ The rightful delegate of Mustafa (i.e. Muhammad), the imam of harmony and paradise."
Signed at the bottom:
"The poor slave Mir 'Ali al-Haravi wrote it, may [God] forgive his sins."



85



86

Shah Dawla (1581-1676) was a Sufi mystic belonging to the Suhrawadi order and was famous throughout northern and western India. His tomb and shrine are located in the city of Gujrat in present-day Pakistan. He was credited with the ability to make infertile women bear children. These women would then usually give their first-born child to the shrine.

Shah Daula is depicted as an old man here with a long white beard, dressed in long robes, a green cap and a brightly coloured patchwork cape usually worn by Sufis to symbolise their initiation into a Sufi order. The drawing is a later copy of a Mughal portrait of Shah Daula by the artist Devdutt, circa 1650-58, considered one of the finest paintings in the Late Shah Jahan Album and now in the Chester Beatty Library in Dublin (Wright 2008, no.66A, pp.397-398).

The lower right corner of the album page bears a partially erased seal of Suhrab Khan Shahzada Badshah 'Alamgiri. Although the identity of Suhrab Khan is not certain, it has been suggested that he was perhaps an officer in the service of the Mughal Emperor Aurangzeb. Although Suhrab Khan does not have his own entry in the *Ma'athir al-Umara*, he was possibly the son of Mirza Husam al-Din Hasan, a favourite at the court of Shah Jahan (vol. I, p.652).

A few other pages from this album have now been identified bearing the same seal, similar Persian and Rajasthani inscriptions and Mewar inventory marks, probably added when the album was added to the royal library in Udaipur. These include a double-sided folio in the Philadelphia Museum of Art (2013-68-16a,b; Cameron, 2015, pl.48a,b, pp.114-115) and another double-sided folio which sold at Bonhams, London, 21 April 2015, lot 199.

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

86

AN ILLUSTRATION TO A PERSIAN EPIC

PROVINCIAL MUGHAL, INDIA, CIRCA 1725-50

Opaque pigments heightened with gold on paper, depicting a soldier carrying a mace presenting a severed head to a king when he awakes, as a dragon breathing fire sits on the side, within blue border
Painting 15¼ x 10⅜in. (38.6 x 26.5cm.); folio 16 x 11½in. (40.6 x 29.3cm.)

£8,000–12,000 $11,000–16,000
€9,400–14,000

PROVENANCE:

Bonhams, London, 14 October 2004, lot 110

The figures standing in three-quarter profile, with pointed moustaches and their eyes set closely together, can be compared with 18th century portraits from Hyderabad in the Deccan. The episode illustrated, although unidentified, finds comparison with several fantastical illustrations from a magnificent Mughal epic which sold in these Rooms, 10 October 2006, lot 113. Based on the *Shahnama*, the epic includes text and illustrations from the *Garshaspnama* and the *Samnama*, probably produced in Lahore and dated to the second quarter of the 18th century. . It is very possible that the present painting was produced in the same atelier.



88

θ 88

MUHYI AL-DIN LARI (D. 1526-27 AD): *KITAB FUTUH AL-HARAMAYN*

NORTH INDIA, 17TH CENTURY

A renowned guide to the historic, religious and geographic places in and around Mecca and Medina, Persian manuscript on cream paper, 61ff. plus one flyleaf, 11ll. of black *nasta'liq* in two columns, within gold and blue rules, headings in red *nasta'liq,* opening folio with gold and polychrome illuminated headpiece, with 18 illustrations of various sites at Mecca and Medina, the first folio with later added owner notes, binding and some folios loose, in modern blue and red binding with gilt foliate ornamentation, cream paper doublures
Text panel 6¼ x 3⅛in. (15.9 x 7.9cm.); folio 8½ x 5⅜in. (21.5 x 13.1cm.)

£5,000–7,000

$6,700–9,300
€5,900–8,200

VARIOUS PROPERTIES

θ 87

SHAYKH 'ABD AL-WAHHAB IBN AHMAD AL-SHA'RANI (D. 1565 AD): *KITAB AL-MIZAN AL-SHA'RANIYA*

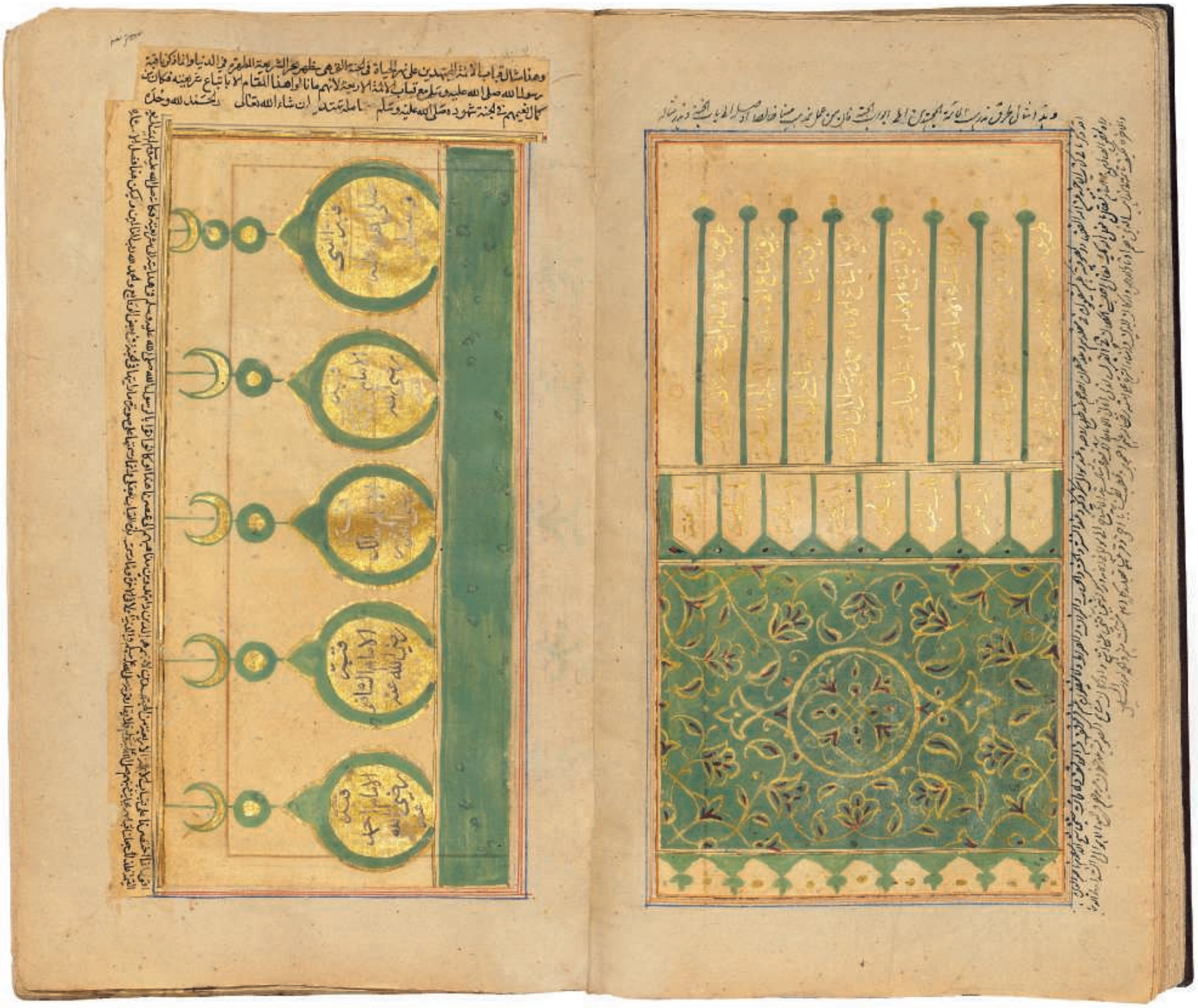
MUGHAL INDIA, 17TH CENTURY

An important work on the four Sunni schools of law, Arabic manuscript on dark cream paper, 301ff. plus two flyleaves, 25ll. of black *naskh*, key words picked out and underlined in red, within gold and polychrome rules, catchwords, occasional marginal notes, with seven diagrams in gold and polychrome, the opening folio with a title page in blue and black *thuluth,* with later Indian remargining, the first nineteen folios 19th century replacements, in 19th century brown morocco with stamped central medallion, cream paper doublures
Text panel 7⅝ x 4in. (19.4 x 10.1cm.); folio 10¾ x 6⅛in. (27.2 x 15.5cm.)

£10,000–15,000

$14,000–20,000
€12,000–18,000

Shaykh 'Abd al-Wahhab bin Ahmad al-Sha'rani was a prolific and important scholar and historian of Sufism of Ottoman Egypt. The present work, also known as *Kitab al-Mizan al-Kubra* "The Great Balance," comprises a treatise aiming to reassert the essential unity of the four *madhahib* byarguing that their precepts were derived from the same Source of Law (*'ayn al-shari'a*). The title is indicative of al-Sha'rani's own moderately ascetic and non-political practise of Sufism. He remained highly critical of scholars who troubled the wider population with the finer legal and theological arguments which, in his opinion, had little relevance to the essentials of Islam (Winter, 1960–2002, p. 316).



87

The manuscript contains seven diagrams on the following subjects:
1. A geometric chain regarding the presence of the Revelation including, the Throne, the Chair, the Pen, the Tablet, Tablets, Gabriel, the Prophet Muhammad, the Companions, the Imams, the Followers.
2. A tree: the trunk representing the Source of Law (*'ayn al-shari'a*), the larger branches representing the sayings of the founders of the *madhahib,* and the smaller branches representing the followers.
3. A stylised flower with the names of the eighteen sects shown to stem from the Source of Law (*'ayn al-shari'a*), and a triangular fishing net.
4. The position of the four founders (Imams) in relation to the balance of the Day of Judgement.
5. The position of the four Imams in relation to their followers who had chosen the straight path to Paradise without falling into Hell.
6. The paths of the eight Imams leading to the gates of Paradise.
7. The domes of the Prophet Muhammad and the four Imams in Paradise.
Remarkably, this manuscript may bear witness to an unexpected crossover between Egyptian Sunnism and Mughal India. A date in the colophon, Ramadan AH 996/July-August 1588 AD, and the close comparison between these diagrams and those found in a manuscript produced in Egypt and dated AH 991/1573 AD, Sotheby's, London, 1 April 2009, lot 15, suggest that the present work was copied from an earlier Egyptian manuscript. The choice to copy the explicitly Sunni content of this manuscript probably reflects the growth of Sunnism in seventeenth century Mughal India, in particular under Mughal Emperor Aurangzeb (r.1659-1707).
For a further manuscript of the present work, see Christie's, South Kensington, 28 April 2017, lot 174.





89

θ 89

QUR'AN

ILKHANID OR TIMURID IRAN AND MUGHAL INDIA, 14TH-17TH CENTURY

Arabic manuscript on cream paper, 152ff., 9ll. of black and brown *muhaqqaq*, *tajwid* in red, within gold and polychrome rules, gold and polychrome verse markers, borders with gold-speckled illumination, marginal blue *thuluth* marking *khams, 'ashr, hizb, nisf juz'* and *juz'*, *sura* headings in gold *thuluth* on panels with black outlined floral decoration, the opening folio with gold and polychrome illuminated *shamsa,* the following bifolio with gold and polychrome illumination framing 5ll. of text in clouds reserved on a gilt pink-hatched ground, the illumination and borders throughout possibly later 16th century Mughal additions, incomplete text, some marginal later owner notes, in brown Timurid leather binding with gilt-painted central lobed medallion and borders, brown leather doublures
Text panel 8¾ x 6⅝in. (22.3 x 16.7cm.);
folio 12½ x 9⅜in. (31.8 x 23.6cm.)

£12,000–18,000 | $16,000–24,000
€15,000–21,000

The first two folios of this manuscript were preserved from an earlier Ilkhanid or Timurid Qur'an. These folios display a script whose elegance recalls the style of renowned calligrapher Ya'qut al-Musta'simi, and this style is maintained in the subsequent *sura* headings. When the original manuscript suffered damage, the subsequent folios were composed in sixteenth century, Mughal India, mirroring the flowing script and heightening the illumination of the opening bifolio with the Mughal style. The Mughal features include the illuminated verse markers and the orange-red *tajwid* (see Bayani, *et al.*, 1999, no.63, pp.196-199). The production of the subsequent folios attests to the extraordinary regard that the earlier folios once held, and it is therefore probable that they were thought to be the work of Ya'qut al-Musta'simi.



90

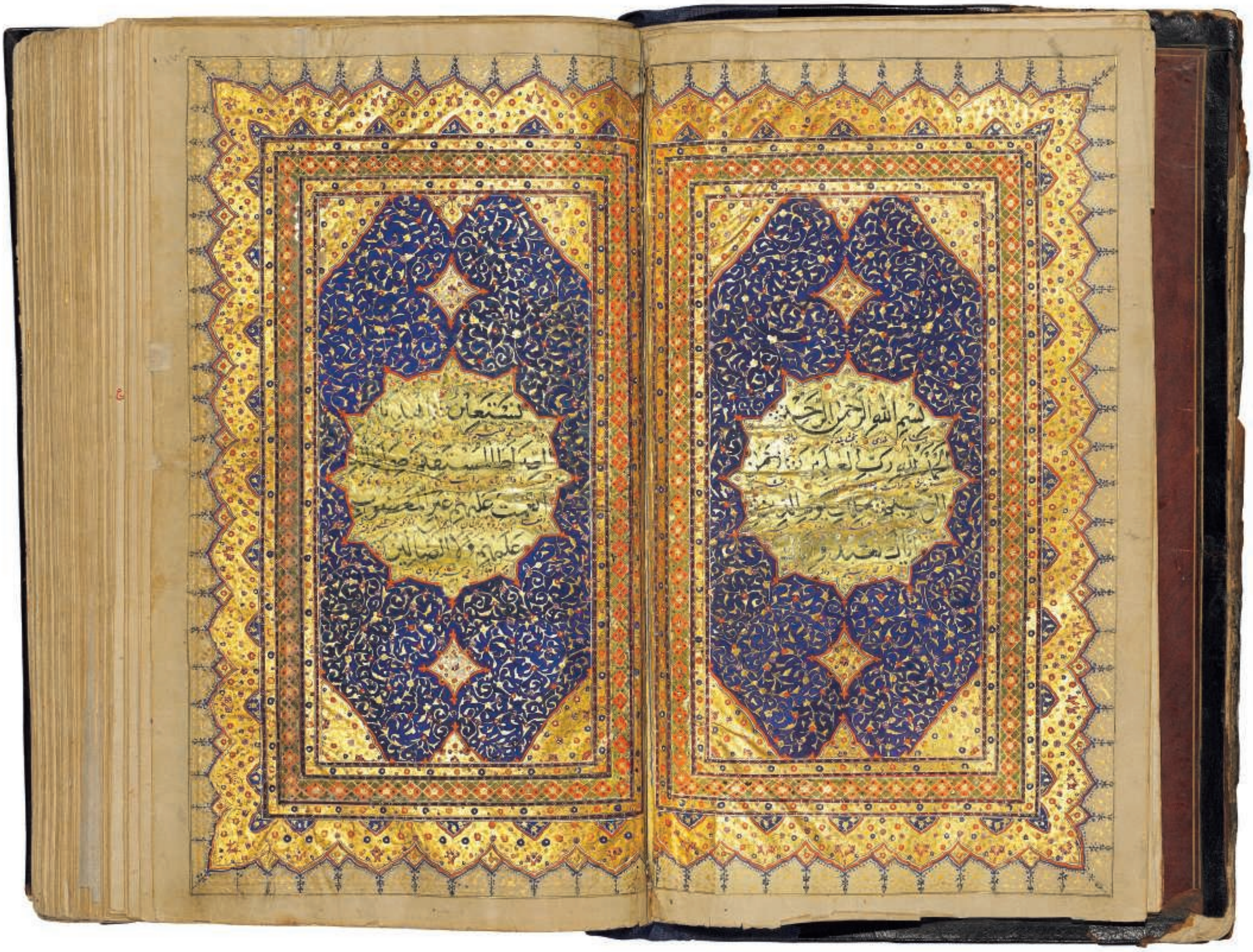
θ 90

QUR'AN

NORTH INDIA, 18TH CENTURY

Arabic manuscript on cream paper, 418ff. plus five flyleaves, 12ll. of black *naskh* on a gold-speckled ground, *tajwid* in red, with red Persian interlinear translations, within gold, red and black rules, blue outer rules, gold and polychrome roundel verse markers, catchwords, marginal notes in red marking *'ashr, sajda* and *juz', sura* headings in blue *thuluth* on gold and polychrome illuminated panels, opening folio with a gold and polychrome illuminated *shamsa* framing 6ll. of text, followed by a bifolio illuminated in gold and polychrome framing 7ll. of text on a gold ground, in modern blue binding, brown paper doublures
Text panel 11 x 6⅝in. (28 x 16.6cm.);
folio 15⅜ x 9½in. (38.9 x 23.9cm.)

£10,000–15,000 | $14,000–20,000
€12,000–18,000



θ 91

QUR'AN

SIGNED 'ABDULLAH, RAMPUR, MUGHAL NORTH INDIA, DATED 25 SAFAR AH 1144/29 AUGUST 1731 AD

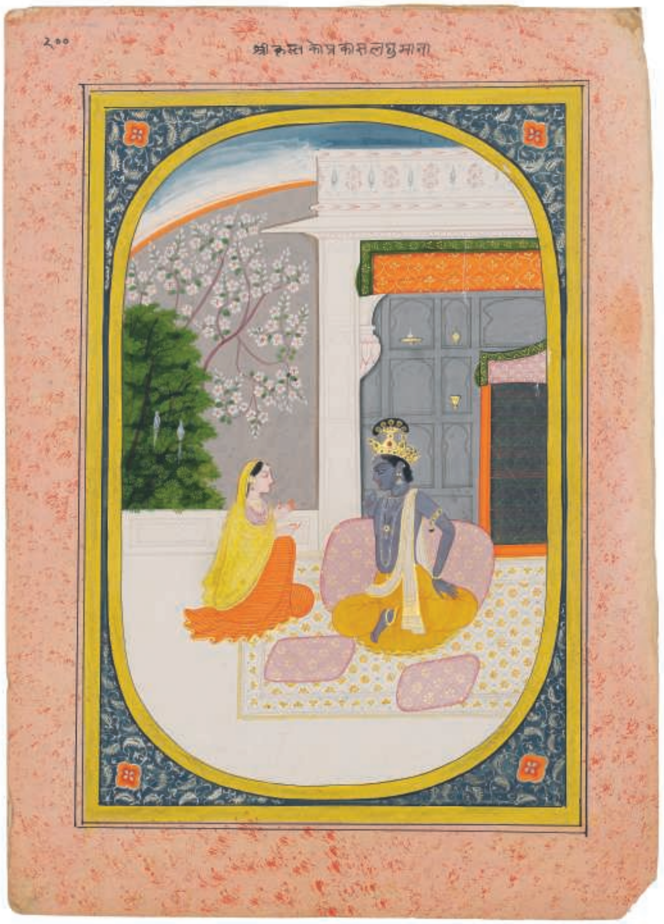
Arabic manuscript on cream paper, 510ff. plus 24 flyleaves, 11ll. of black *naskh* reserved against alternating panels illuminated in two shades of gold, *tajwid* in red, interlinear Persian translations in blue *nasta'liq,* within gold and polychrome rules, black outlined circle verse markers, borders with gold floral illumination within outer gold and polychrome rules, gold and polychrome marginal medallions marking *'ashr, sajda* and *juz'*, *sura* headings in white *thuluth* on gold and polychrome panels, the opening bifolio and seven further bifolios illuminated in gold and polychrome with central cartouches framing 4ll. of text, the following bifolio with gold and polychrome illuminated headpiece, final folio with signed and dated colophon, in black morocco with stamped and gilt central lobed medallion and spandrels with detached flap, brown leather doublures
Text panel 8⅝ x 4⅝in. (21.7 x 11.7cm.); folio 12⅜ x 7½in. (31.4 x 19.1cm.)

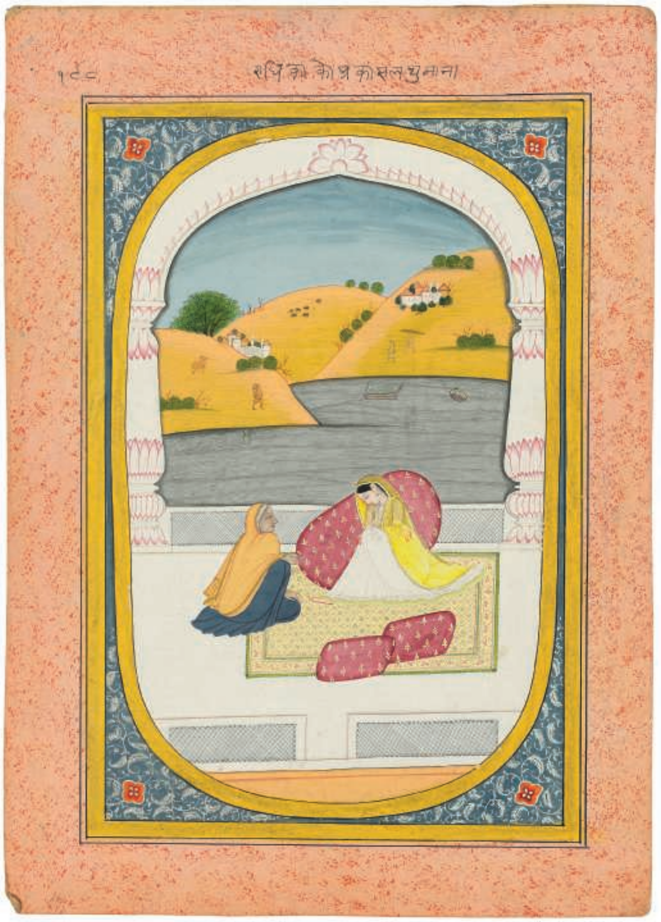
£50,000–70,000

$67,000–93,000
€59,000–82,000

This Qur'an is outstanding for its extensive illumination which incorporates a lavish use of gold on the text panel on every folio, interspersed with profusely illuminated bifolios. The bold, black *naskh* set against an alternating yellow-toned and green-toned gold ground creates a striking effect, heightened by the gold foliate arabesques adorning the borders. A Qur'an in the Khalili collection demonstrates a similar use of gold throughout the text panel, contrasting with a second shade on gold in the rules (Bayani *et al.,* 1999, no.52, p.158). The magnificent illumination of this Qur'an suggests that it was intended for a shah (*ibid.*), and given the similarly extensive illumination on the present manuscript, this Qur'an may have also been intended for nobility.

For an Indian Qur'an which demonstrates a similar use of gold on its opening folio see *ibid.,* no.70, pp.220-224.





92

AN ILLUSTRATION TO A *RASIKAPRIYA* SERIES: KRISHNA SEATED WITH RADHA

KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1820

Opaque pigments heightened with gold on paper, Krishna sitting against a large pink bolster with Radha, within yellow bordered medallion and frame, with simplified floral and scrolling patterned spandrels, in black rules, with pink speckled borders, a line of black *devanagari* script above '*shri Krishna ko prakas laghu mana*' (Shri Krishna's manifested state of slight separation), folio number '200' in upper left corner, the reverse with 7ll. of verse in red and black *devanagari* script, with protective stamped and numbered flyleaf

Painting 10½ x 7⅛in. (26.8 x 18cm.); folio 13 x 9¼in. (33 x 23.5cm.)

£7,000–10,000 $9,300–13,000
€8,200–12,000

PROVENANCE:

Mandi Royal Collection

The reverse is inscribed with a couplet from the *Rasikapriya* of Keshav Das. "I don't know what you will do in the future. Already you have caused such pain by not doing your beloved's bidding. Out of modesty you avoided expression of your affection and thus caused injury to love. You did not hold him in your arms, nor did you amuse him with the novelty of your speech, nor indeed did you gaze at him as if filling your eyes with his appearance. Why have you turned your mind away from him?" (Randhawa, 1962, p.91.)

Keshav Das, a Brahmin in Bundelkhand, was the court poet of Raja Madhukar Shah of Orchha. He wrote his famous love poem *Rasikapriya* in 1591 AD. The *Rasikapriya* seems to have been a favourite with Kangra patrons. Several *nayaka - nayika* paintings from Kangra depicting Krishna and Radha, the ideal lovers, are based on and inscribed with the texts of the *Rasikapriya*. The style of painting and the colours employed by Kangra artists for these depictions of love and longing manage to convincingly convey the richness and sweetness inherent in the lyrical texts of Keshav Das. (Randhawa, *ibid.*, pp.27-28).

Visit www.christies.com for additional information on this lot

93

AN ILLUSTRATION TO A *RASIKAPRIYA* SERIES: AN OLDER *SAKHI* COMFORTS A FORLORN RADHA

KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1820

Opaque pigments heightened with gold on paper, Radha and the *sakhi* sitting on a pavilion terrace overlooking a lake and hills, within yellow bordered medallion and frame, with simplified floral and scrolling patterned spandrels, in black rules, with pink speckled borders, a line of black *devanagari* script above '*radhika ko prakas laghu mana*' (Radhika's manifested state of slight separation), folio number '198' in upper left corner, the reverse with 8ll. of verse in red and black *devanagari* script, with protective stamped and numbered flyleaf

Painting 10 x 6½in. (25.4 x 16.4cm.); folio 12⅞ x 9⅛in. (32.8 x 23.1cm.)

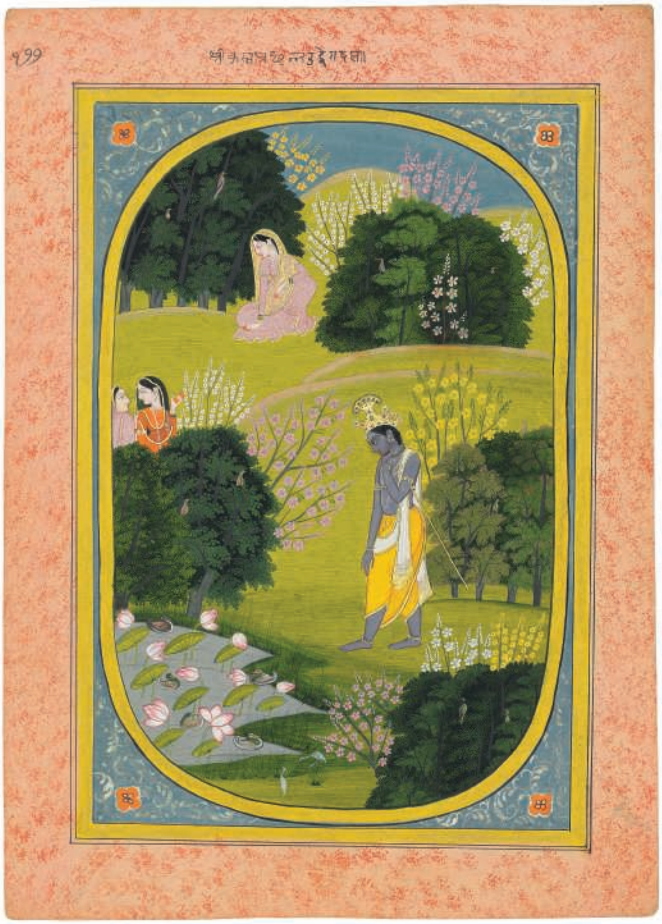
£6,000–8,000 $8,000–11,000
€7,100–9,400

PROVENANCE:

Mandi Royal Collection

The reverse is inscribed with a couplet from the *Rasikapriya* of Keshav Das.
Sakhi: "Even the pretence of annoyance with the dear one is unworthy, and such indifference is indeed unimaginable."
Radha: "Who is dear, if he is himself indifferent?"
Sakhi: "Only yesterday he was sending his messages of solicitude through me."
Radha: "Why did you not come yesterday, if you profess goodness?"
Sakhi: "Today I offer to act as a truce-maker."
Radha: "It seems you will only cause a breach, for I am disillusioned by the deeds of Krishna, who like a kanera bud is white within, though red without."
Sakhi: "Is there a witness who can be asked to verify this accusation?"
Radha: "I would need no witness, for I have seen things myself."
(Randhawa, 1962, p.91)

For a brief discussion on this series, see lot 95, and for other illustrations from this series in the sale, see lots 92, 94, 95.





94

AN ILLUSTRATION TO A *RASIKAPRIYA* SERIES: KRISHNA AND RADHA IN A GROVE

KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1820

Opaque pigments heightened with gold on paper, Krishna looking pensive near a water lily pond, Radha in a pink dress, within yellow bordered medallion and frame, with simplified floral and scrolling patterned spandrels, in black rules, with pink speckled borders, a line of black *devanagari* script above *'shri Krishna prachann udvega dasa' (*Shri Krishna's secret agitated state), folio number '177' in upper left corner, the reverse with 6ll. of verse in red and black *devanagari* script, with protective stamped and numbered flyleaf
Painting 9⅝ x 6¼in. (24.5 x 15.8cm.); folio 12¾ x 9¼in. (32.5 x 23.5cm.)

£8,000–12,000 $11,000–16,000 €9,400–14,000

PROVENANCE:
Mandi Royal Collection

One of the ten states of love in separation, *udvega dasa* is the state when things, which normally give delight, begin to cause pain. The reverse is inscribed with a couplet from the *Rasikapriya* of Keshav Das.

Sakhi to Radha - "He is as different to the swans, as the clouds are to them; he heeds not the clouds, as the swans do not care to drink water from them. He does not delight in the sight of the moon even as the lotuses do not; he does not care to touch lotus flowers just as the moon avoids touching them. He no longer takes his usual stroll between the pool and the garden, nor does he frequent the lovers' tryst where *tala* and *tamala* trees grow. How strange are those girls who, hearing of such a condition of their beloved ones, can manage to live even for a moment!" (Randhawa,1962, p.107)

For a discussion on this series see lot 95 and for other illustrations from this series in the sale, see lots 92, 93, 95.

95

AN ILLUSTRATION TO A *RASIKAPRIYA* SERIES: KRISHNA AND RADHA AT A *JAROKHA* WINDOW

KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1820

Opaque pigments heightened with gold on paper, two *sakhis* on a fenced terrace below, within yellow bordered medallion and frame, with simplified floral and scrolling patterned spandrels, in black rules, with pink speckled borders, a line of black *devanagari* script above *'radhika ko prachann guru mana'* (Radhika's secret state of heavy separation), folio number '193' in upper left corner, the reverse with 12ll. of verse in red and black *devanagari* script, with protective stamped and numbered flyleaf
Painting 10⅜ x 6¾in. (26.4 x 17.3cm.); folio 12⅞ x 9¼in. (32.8 x 23.5cm.)

£7,000–10,000 $9,300–13,000 €8,200–12,000

PROVENANCE:
Mandi Royal Collection

The reverse is inscribed with a couplet from the Rasikapriya of Keshav Das. "Forgetting his quarrel with Radha, Krishna met her and revelled in the enchantment of her beauty, love and laughter. On seeing nail-marks on his person beneath his garment, she turned her gaze away, and her eyes drooped like a lotus flower at the sight of the moon." (Randhawa, 1962, p.89)

There are fourteen comparable paintings from a *Rasikapriya* series in the collections of the Victoria and Albert Museum. (Archer, 1973, Vol. I (text), no.66 (i-xiv), pp.305-307; Vol. II (plates), pp.228-230). Other illustrations from this series have sold recently in these Rooms, 25 May 2017, lots 74-78. For other illustrations in the sale, see lots 93-95.



96



97

* 96

KRISHNA FLUTING ON A RIVERBANK
MANDI OR KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1810-30

Opaque pigments heightened with gold on paper, Krishna standing on a dais by a riverbank, Radha presenting him with a lotus, the gopis in the back ground, in gold floral margins, within yellow and white rules, with pink speckled borders
Painting 9¾ x 7¼in.(24.7 x 18.4cm.); folio 11¾ x 9¼in. (30 x 23.5cm.)

£5,000–7,000 $6,700–9,300
€5,900–8,200

For a comparable painting which sold in these Rooms, see 25 May 2017, lot 56A.

* 97

AN ILLUSTRATION TO A *NAYIKA* SERIES: *VASAKASAJJA NAYIKA* (THE EXPECTANT HEROINE)
MANDI OR KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1810

Opaque pigments heightened with gold on paper, the heroine looking out of her pavilion as a storm gathers, two attendants behind her, three peacocks on the terrace, in white and gold floral margins, within red rules, the reverse with a faint pencil inscription
Painting 9⅞ x 7⅞in. (25 x 20.1cm.); folio 11½ x 9½in. (29.2 x 24cm.)

£4,000–6,000 $5,400–8,000
€4,700–7,000

For another Kangra depiction, dated circa 1800, of the *nayika* as an expectant heroine waiting for her lover to arrive, see Randhawa, 1962, pp.174-175, plate XIV.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



98

MUSICIANS EJECTED FROM INDRA'S CELESTIAL PALACE

KANGRA, PUNJAB HILLS, NORTH INDIA, EARLY 19TH CENTURY

Opaque pigments heightened with gold on paper, Indra, the king of gods, standing in a doorway gesturing to two musicians as they leave his golden palace and fly down to earth, amidst blue skies and white clouds, a lotus filled pond to centre left, surrounded by a dark blue floral border, verso with one line of black *devanagari* script '*sri narayaji vulai raje indra te mataloke kija te bhaai ri citra*' (picture of Sri Narada leaving Indra's heaven)
Painting 8⅝ x 12in. (22 x 30.8cm.); folio 9½ x 13in. (24 x 32.8cm.)

£8,000–12,000

$11,000–16,000
€9,400–14,000

INSCRIPTIONS:
sri narayaji vulai raje indra te mataloke kija te bhaai ri citra (picture of Sri Narada leaving Indra's heaven)

A bearded sage and Narada, a celestial musician carrying a *vina*, bid farewell to Indra (the king of gods) who stands in the doorway of his golden palace amidst the clouds, before diving headlong towards Earth. There are ladies within the palace who appear to be looking down at the throne where either Narada or the sage must have been sitting.

This painting is related to an episode from the first canto of the *Bhagavata Purana* when Narada describes how he was cursed by his father Brahma. During a fire sacrifice, whilst singing devotional songs, Narada was distracted by the presence of *apsaras* (heavenly damsels) in the assembly. This threw his father into a rage and he cursed Narada to be stripped of his spiritual and divine splendour and to be reborn as a human being on Earth. As a result of this curse, Narada was born as the son of a maidservant in a hermitage. He spent several years in search of enlightenment. He prayed to Vishnu till he received divine blessings and then decided to spend the rest of his life as a Vishnu devotee.

99

AN ILLUSTRATION TO THE *BHAGAVATA PURANA*: KRISHNA AND BALARAMA IN A CHARIOT PURSUE SATADHANU

BASOHLI-GULER STYLE, PUNJAB HILLS, NORTH INDIA, CIRCA 1760-65

Opaque pigments heightened with gold on paper, Satadhanu abandons his mortally wounded steed to disappear in the forest while Krishna and Balarama approach on their chariot, with narrow black margin and red borders, the reverse with 2ll. of black *takri* and 3ll. of black and red *devanagari* script
Painting 10⅞ x 15⅛in. (27.5 x 38.3cm.); folio 11¾ x 16in. (30 x 40.6cm)

£40,000–60,000

$54,000–80,000
€47,000–70,000

PROVENANCE:

Purchased from Maggs Bros., London, on 3 August 1982, cat.no.39

This illustration is from the Book Ten, canto 57 of the *Bhagavata Purana* and relates to the theft of the *Syamantaka* jewel. This dazzling stone had been given by Surya, the Sun God, to Satrajit, a Yadava nobleman, who was also the father-in-law of Krishna. The jewel was stolen by Satadhanu (who is also sometimes referred to as Satadhanwa) with the help of Akrura and Kritavarma, two other Yadava chiefs. Satadhanu entered Satrajit's house at night, killed him in his sleep, and made off with the jewel. Our painting depicts Krishna and his brother Balarama in pursuit of the thieving Satadhanu. They finally find him in the kingdom of Mithila. Previously, when the jewel had gone missing, suspicion had been cast on Krishna. Two related illustrations from the collection of the late Anthony Hobson, where Krishna traces the jewel to the bear king Jambavan, sold in these rooms, 10 June 2015, lots 52 and 53. There is another related illustration in the collection of the Yale University Art Gallery where Krishna is declaring his innocence (acc.no. 2001.138.33).

This painting is from a large series which W.G. Archer referred to as the 'Large' Guler-Basohli *Bhagavata Purana* series or the 'Fifth' Basohli Bhagavata *Purana* series of 1760-65 (Archer, *Indian* 1973, vol.I, Basohli 22, pp.49-51). In her discussion of four paintings from the same set in the Chester Beatty Library, Linda York Leach explains: '[they demonstrate] changes that occurred in traditional hill painting during the eighteenth century. [It] is one of the richest sources of information' for our knowledge of Pahari paintings (Leach, 1995, vol.II, p.1048). The composition of the illustrations and the style of painting exhibit a strong dependence and awareness of the work of Manaku and Nainsukh, sons of Pandit Seu, and the most renowned Pahari astists of this period. B.N. Goswamy and Eberhard Fischer note that the series is often attributed to Manaku's son Fattu who was taught by his father. Fattu is thought to have lived with his uncle Nainsukh in Basohli for some time and would have, therefore, also incorporated artistic elements from the latter. It is possible that one of Nainsukh's sons was also involved in the series (Goswamy (eds)., *et al.*, 2011, p.689). Although difficult to firmly attribute the series to any one painter from the first generation after Manaku and Nainsukh, it is evident that a 'family style' can be recognised. Basohli was originally suggested as the place of production but it now seems more appropriate to link the series to a group of painters than to a specific place in the Pahari region. For a list of known series and individual works attributed to this remarkable group of painters, see Goswamy, *op. cit.,* pp.689-694.

The majority of this set was sold at Sotheby's, London in February 1960 from the collection of Mrs. F.C. Smith. It is now widely dispersed among various public and private collections. The paintings all bear inscriptions on the reverse in *takri* and *Devanagari* describing the illustrations. Some, like our painting, have red borders with black rules, others with black and double white rules. The image sizes vary. The earlier folios have images measuring approx. 23 x 33 cm. and the later folios, like ours, are slightly larger images.

For other paintings from this series which have sold in these Rooms, see 12 June 2018, lot 143; 10 June 2015, lots 54-56; and Christie's South Kensington, 10 June 2013, lot 177; 7 October 2011, lots 394, 395.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





100



101



102

PROPERTY FROM THE COLLECTION OF EVA AND KONRAD SEITZ

100

A SEATED PORTRAIT OF RAJA KIRAT PRAKASH OF SIRMUR (R.1754-70)

KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1770-80

Opaque pigments heightened with gold on paper, the ruler leaning against a bolster, smoking a *huqqa*, within white rules, narrow dark blue border and lighter blue margins, an identification inscription in white *devanagari* script in the upper margin '*shri raja kirti prakash ji*'
Painting 8¼ x 5⅜in. (21 x 13.8cm.); folio 10⅛ x 7¼in. (25.8 x 18.3cm.)

£5,000–7,000 $6,700–9,300
€5,900–8,200

LITERATURE:
J.P. Losty, *A Mystical Realm of Love - Pahari Paintings from the Eva and Konrad Seitz Collection*, London 2017, cat.no. 99, pp.346-347.

Kirat Prakash, born in 1743, was the Raja of Sirmur from 1754 to 1770. This seated portrait, depicting him as a young man with a keen gaze, was probably painted towards the end of his short life. He was an able ruler and is known for several favourable political alliances with neighbouring Pahari states. For another very similar portrait of Kirat Prakash smoking a *huqqa*, dressed in a dark *jama*, dated circa 1770, see Archer 1973, Kangra 8(v), vol.I, p.282; vol.II, p.196.

VARIOUS PROPERTIES

101

TWO LADIES MAKING MUSIC

KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1820

Opaque pigments heightened with gold on paper, two ladies in a musical reverie, holding drumsticks, two drums beside them, seated on a terrace at night, within floral spandrels and narrow dark blue borders
Painting 8¼ x 5⅜in. (21 x 13.8cm.); folio 11⅜ x 8½in. (28.8 x 21.5cm.)

£4,000–6,000 $5,400–8,000
€4,700–7,000

Two ladies on a terrace at night, playing drums under menacing black clouds, are getting carried away with the sound of the music. The lady in the centre has her eyes closed as if in a kind of ecstasy. The beautiful curves of the ladies' veils and the bolsters echo those of the oval cartouche which surrounds them. For comparable paintings which show similar bold simplification of lines, see Archer 1973, vol.II, Kangra 59, 60, p.226.

102

THE THIEVING CAT

KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1800-10

Opaque pigments heightened with gold on paper, a lady chases a cat holding a parrot in its mouth across a terrace, within narrow red and dark blue borders comprising scrolling foliate gold motifs, with gold-speckled cream margins
Painting 7⅝ x 5in. (19.5 x 12.5cm.); folio 7⅞ x 5¾in. (20 x 14.5cm.)

£3,000–4,000 $4,000–5,300
€3,600–4,700

PROVENANCE:
With Joseph Soustiel, Paris, 1966.

LITERATURE:
Miniatures Indiennes, Musée d'ethnographie, Neuchâtel, 1980, no.9

For another version of this scene in the Victoria and Albert Museum, London (inv.no. I.S. 140-1955) see Archer, 1973, Kangra 56, Vol.I, p.304, Vol.II, p.224.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION (LOTS 103-113)

Bidri ware is believed to originate from the city of Bidar, in the Deccan. The wares are cast from a zinc, cooper, and tin alloy, to which varying proportions of lead is added. The vessels are then inlaid with a metal of choice, predominantly silver although occasionally with gold and brass. Their shapes were determined by their function in the Deccani Muslim aristocratic household they were produced for (Mittal, 2011, p. 22).

Their refined function is reflected the objects in this collection. The spittoon was the symbol of a sophisticated lifestyle, as it was an indispensable accessory for the chewing of betel nuts. The ewer and basin were an essential combination in every middle-class and aristocratic household in India, and had the symbolic status of water-bearing objects. Huqqas also had a symbolic status within aristocratic houses, demonstrated in numerous paintings and illustrations. These include both mobile *huqqas* and stationary ones, as illustrated in a Bundi painting, dated 1662, in which a prince is seen with his lady under his right arm and holding his mobile *huqqa* with his left hand (illustrated in Zebrowski, 1997, p.238, no. 405).

The decoration of bidri ware can provide insight into its origin. The three petal blossoms, a feature in almost all our bidri wares, were a floral design typical of mid-late 18th century Deccani bidri ware. Whilst they appear simple in their design, they required the expertise and skill of a master craftsman (Mittal, 2011, 98). An example of this is seen in the minute black dots on the flower petals. One exception in this collection is the *huqqa* base, which is decorated with poppies, a quintessential Mughal motif.

*103

A VERY LARGE SILVER-INLAID BIDRI CANDLESTICK

BIDAR, DECCAN, INDIA, 19TH CENTURY

Composite, the circular tray on six curling feet, inlaid with fine floral spray, the bulbous stem with rows of simple carnations, varnished
20in. (52 cm.) diam; 19¼in. (49 cm.) high

£12,000–18,000 $16,000–24,000
€15,000–21,000

PROVENANCE:
Doris Wiener Inc., New York. Purchased from the above by the family of the present owner on 14 January 1983 (item 8 of 10 Bidri pieces)





104

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION (LOTS 103-113)

* 104

A FINE SILVER-INLAID BIDRI EWER

BIDAR, DECCAN, INDIA, 18TH CENTURY

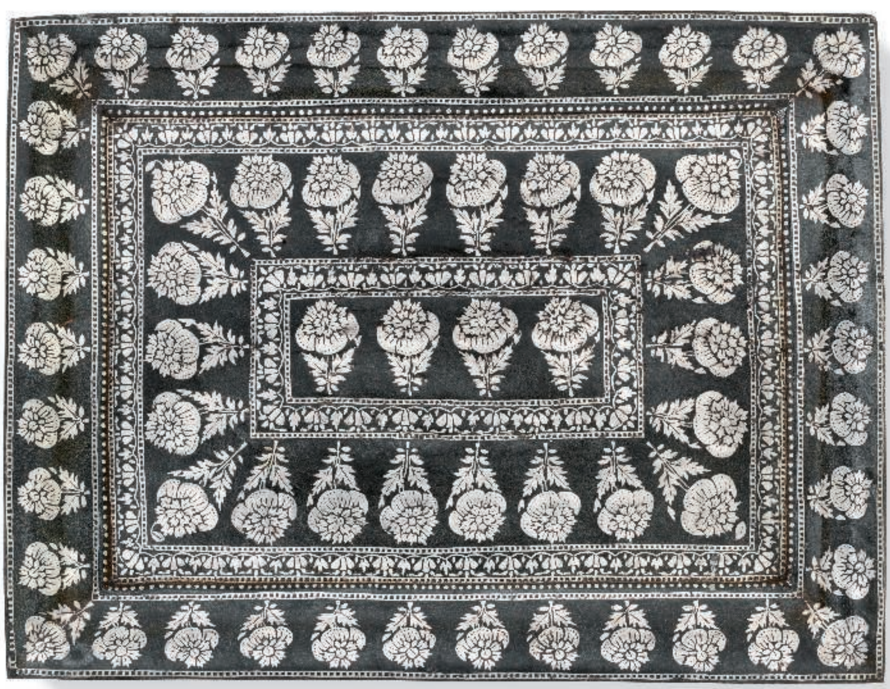
Of globular form, on slightly splayed foot, with straight facetted spout and serpentine handle, inlaid with repeating floral decoration, varnished
11in. (28 cm.) high

£7,000–10,000 $9,300–13,000
€8,200–12,000

PROVENANCE:

Doris Wiener Inc., New York. Purchased from the above by the family of the present owner on 14 January 1983 (item 3 of 10 Bidri pieces).

This ewer's shape illustrates the stylistic transition from Persian to Indian form. For a further example, see Zebrowski, 1997, pl. 223. A similar shaped ewer was sold at Sotheby's London, 5 October 2011, lot 268.



105

* 105

A SMALL SILVER-INLAID BIDRI RECTANGULAR FOOTED TRAY

BIDAR, DECCAN, INDIA, LATE 18TH/ EARLY 19TH CENTURY

On four short feet, with flaring rim, inlaid with rows of carnations, reverse with old inventory number
2in. (5.1cm.) high; 9½in. (24.2cm.) wide; 7½in. (19.1cm.) deep.

£4,000–6,000 $5,400–8,000
€4,700–7,000

PROVENANCE:

Doris Wiener Inc., New York. Purchased from the above by the family of the present owner on 14 January 1983 (item 7 of 10 Bidri pieces)

For a similar bidri tray, see Mittal, 2011, pl. 35: a tray belonging to a *pandan* (betel box) set.

*106

A LARGE SILVER-INLAID BIDRI BASIN

BIDAR, DECCAN, INDIA, 18TH CENTURY

Of rectangular form, with bulbous body and flaring rim, inlaid with repeating floral sprays, openwork lattice cover with lotus flowers, varnished
5½in. (13.9cm.) high; 14⅞in. (37.8cm.) wide

£7,000–10,000 $9,300–13,000
€8,200–12,000

PROVENANCE:
Doris Wiener Inc., New York. Purchased from the above by the family of the present owner on 14 January 1983 (item 4 of 10 Bidri pieces).

Bidri basins were part of matching sets with ewers; when the ewer was not being used, it would sit upon the pierced grate, which would catch any trickling water. Unfortunately, most matching sets are now separated, and are often found on their own. The rectangular form of this basin is relatively infrequent.



106

*107

A SILVER-INLAID BIDRI SPITTOON

BIDAR, DECCAN, INDIA, 18TH CENTURY

Of typical double-bell form, inlaid with large flower heads, the rim with a floral garland, some inlay lacking, varnished, good condition otherwise
8⅜in. (21.4cm.) high; 6in. (15.3cm.) diam.

£3,000–5,000 $4,000–6,600
€3,600–5,900

PROVENANCE:
Doris Wiener Inc., New York. Purchased from the above by the family of the present owner on 14 January 1983 (item 9 of 10 Bidri pieces)

Spittoons were often shaped like miniature wash basins; the opening into the well is discreet. The relatively squat proportions of the double-bell shape typifies 18th century Indian taste. For similar examples, see: Zebrowski, 1997, pl.261, 266, and 267; and, Stronge, 1985, fig. 52.



107



109



108

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION (LOTS 103-113)

* 108

A SILVER-INLAID BIDRI *HUQQA* BASE

BIDAR, DECCAN, INDIA, LATE 18TH/ EARLY19TH CENTURY

Of bulbous conical form, with short spout and flaring mouth, inlaid with floral sprays, minor dents, varnished, on stand
10½in. (26.7 cm.) high

£5,000–7,000 $6,700–9,300
€5,900–8,200

PROVENANCE:
Doris Wiener Inc., New York. Purchased from the above by the family of the present owner on 14 January 1983 (item 10 of 10 Bidri pieces).

Huqqas are frequently depicted in illustrations, depicting their ubiquity in Indian aristocratic life (Zebrowski, 1997, p. 235). By the beginning of the 18th century, the designs and forms of the *huqqas* begin to take on a more delicate and elegant shape. For similar examples see: Zebrowski, 1997, pl. 407-408; Los Angeles County Museum of Art, inv. No. M. 81.181; Mittal, 2011, pl. 27.

* 109

A SILVER-INLAID BIDRI EWER

BIDAR, DECCAN, INDIA, MID-19TH CENTURY

On short straight foot, of bulbous form, with straight spout and serpentine handle, inlaid with large medallions of dense floral sprays, varnished
10⅞in. (27.5 cm.) high.

£3,000–5,000 $4,000–6,600
€3,600–5,900

PROVENANCE:
Doris Wiener Inc, New York. Purchased from the above by the family of the present owner on 14 January 1983 (item 1 of 10 Bidri pieces).

This ewer's pear shaped body is characteristic of its 18th century origin. For similar examples, please see Zebrowski, 1997, pl. 234-236.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



*** 110**

A LARGE BIDRI BASIN

BIDAR, DECCAN, INDIA, MID-19TH CENTURY

Of circular form, decorated with medallions of dense floral sprays, with openwork lid, varnished
15¾in. (40.1 cm.) diam.

£6,000–8,000 $8,000–11,000
€7,100–9,400

PROVENANCE:
Doris Wiener Inc., New York. Purchased from the above by the family of the present owner on 14 January 1983 (item 2 of 10 Bidri pieces)

For similar examples, see Stronge, 1985, fig. 32.


111


112


112


112

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION (LOTS 103-113)

■ * 111

A LARGE METAL-THREAD EMBROIDERED PROCESSIONAL STANDARD
PROBABLY UDAIPUR, RAJASTHAN, 19TH CENTURY

Double-sided, embroidered with sun emblem, the reverse with deer and crescent, with silver repoussé shaft
90⅛in. (229cm.) high with shaft;
emblem 31⅞in. (81cm.)

£5,000–7,000 $6,700–9,300
€5,900–8,200

■ * 112

THREE GOLD, SILVER AND RED VELVET STANDARDS
PROBABLY UDAIPUR, RAJASTHAN, 19TH CENTURY

Each double-sided and heavily embroidered with metal thread, one side of each with sun emblem, the reverse with crescent enclosing embroidered peacock or deer, each with silver shaft
74¾in. (190cm.); 81½in. (207cm.);
84⅝in. (215cm.) high (3)

£5,000–7,000 $6,700–9,300
€5,900–8,200

■ * 113

A PANEL OF METAL-THREAD EMBROIDERED CRIMSON VELVET
PROBABLY UDAIPUR, RAJASTHAN, 19TH CENTURY

Embroidered in gilt thread and sequins with a central sun medallion flanked by two figures on pedestals, all beneath an arch
51⅛ x 31⅛in. (130 x 79cm.)

£1,200–1,800 $1,600–2,400
€1,500–2,100


113

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



114



115

VARIOUS PROPERTIES

114

A SILVER AND BRASS-INLAID BIDRI *HUQQA* BASE AND STAND

DECCAN, INDIA, EARLY 19TH CENTURY

On ring base, of globular form with floral sprays beneath cusped arches
Ring stand 6in. (15.1cm.) diam.; *huqqa* base 7in. (17.7cm.) high; together 7½in. (19.1cm.) high

£8,000–12,000 $11,000–16,000
€9,400–14,000

115

A SILVER-GILT *HUQQA* BASE, BOWL AND WIND SCREEN

POSSIBLY HYDERABAD, CENTRAL INDIA, LATE 18TH CENTURY

Each worked in repoussé chased and partly pierced, also partly niello-inlaid with floral motifs between registers of floral garlands
10⅛in. (25.7cm.) high; 6⅞in. (17.6cm.) diam.

£6,000–8,000 $8,000–11,000
€7,100–9,400



116

AN ILLUSTRATION TO A *HARIVAMSA* SERIES: THE DEMON KING KALAYAVANA RECEIVES SALVA, THE MESSENGER OF JARASANDHA

ATTRIBUTED TO PURKHU AND HIS WORKSHOP, KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1800-15

Opaque pigments heightened with gold on paper, the names of two figures, '*Sala*' and '*Kalajamana*' inscribed above in minute white *devanagari* script, within narrow blue borders and red margins, verso with folio number '26' and 7ll. of Sanskrit text from the *Harivamsa* in black *devanagari* script
Painting 14¼ x 19¾in. (36 x 50cm.); folio 15⅜ x 21⅛in. (39 x 53.5cm.)

£30,000–40,000 | $40,000–53,000 | €36,000–47,000

This large and impressive painting depicts King Kalayavana, dressed in white, who has risen from his throne to greet his visitor Salva, wearing green and carrying a bow, in the courtyard of his palace. Ladies within the palace look down from their windows at the gathering below. Kalayavana and his men wear conical turbans of the type worn by the Persian ruler, Nadir Shah, suggesting his foreign affiliations. His name translates as the 'black foreigner'. Kalayavana was a foreign king who had his kingdom in the Himalayas and ruled over several foreign tribes including the Sakas, Pahlavas, Yavanas, Turuskas (Scythians, Persians, Greeks and Turks). He was undefeated and unmatched in battle and had been given a divine blessing from Lord Shiva that he could not be killed by anyone born in Mathura. Jarasandha, the powerful king of Magadha and Krishna's arch enemy, was aware of this divine boon. He knew that Krishna was born in Mathura. He was also the father of two wives of the evil king Kansa who had been slain by Krishna. Jarasandha sent Salva as his messenger to urge Kalayavana to attack Krishna.

This illustration comes from an extensive *Harivamsa* series which was once in the possession of the Raja of Nadaun and is now widely dispersed. Many paintings are in the collection of the Government Museum of Chandigarh. Two paintings from the Chandigarh collection are illustrated in Goswamy and Fischer, 1992, nos.164, 165, pp.378-381 and one in Goswamy and Fischer, 2011, fig.4, p.726. For other illustrations from this series, see Khandalavala, n.d., fig.83, p.123 and Goswamy and Fischer, 2011, fig.5, p.726.

This series has been attributed by Goswamy and Fischer to Purkhu and his workshop. The principal artist at the court of Maharaja Sansar Chand of Kangra, Purkhu was the master of a large atelier and active between 1780 and 1820. Although there are no known works signed by Purkhu, a number of extensive large-sized series, including the *Harivamsa*, have been associated with him and his family. For a list of works attributed to his family workshop, see Goswamy and Fischer, 2011, pp. 720-721. Our painting has many characteristics associated with Purkhu's work, including its large format, the complex but flat architecture, the large group of slightly squat figures in the composition, and their defined beards and facial features.

For other paintings attributed to Purkhu and his workshop which have sold in these Rooms, see 25 May 2017, lots 66, 67, 72; 10 June 2015, lot 69, 71; and 10 June 2013, lot 16, 19. For another painting attributed to the workshop of Purkhu in this sale, see lot 118.



PROPERTY FROM THE COLLECTION OF EVA AND KONRAD SEITZ

117

AN ILLUSTRATION TO A *MAHABHARATA* SERIES: ABHIMANYU TRAPPED IN THE *CHAKRAVYUHA* FORMATION STRIKES ASHVATTHAMA WITH HIS MACE

ATTRIBUTED TO THE WORKSHOP OF PURKHU, KANGRA, PUNJAB HILLS, NORTH INDIA, CIRCA 1820

Opaque pigments heightened with gold on paper, with the names of the principal figures inscribed in white *devanagari* script, *'Abhimanyu, Asvatthama, Jaydratha and Kaliketa'*, within black and white rules and wide red borders, the reverse inscribed with the number '*35*'
Painting 12⅝ x 17½in. (32 x 44.6cm.); folio 13 x 18⅛in. (33 x 46 cm.)

£30,000–50,000 $40,000–66,000 €36,000–59,000

LITERATURE:
J.P. Losty, *A Mystical Realm of Love - Pahari Paintings from the Eva and Konrad Seitz Collection*, London, 2017, cat.no.46, pp.176-177.

The *chakravyuha* was a military formation created by the guru Drona on the thirteenth day of the Mahabharata war to protect the Kaurava forces. Abhimanyu, the son of Arjuna, managed to enter the *chakravyuha* with the hope that the rest of the Pandava forces will follow him and break the formation from the inside. Abhimanyu is depicted twice in this action-packed painting, he is in the centre about to strike Ashvatthama, the son of Drona, with a mace. He is also depicted in the lower centre having struck Kaliketa, a Kaurava, who falls back in his chariot covered with blood. The Kaurava ally, Jaydratha, had been blessed with special powers on the battlefield by Lord Shiva. He used these powers to keep the Pandava forces at bay and prevented them from entering the *chakravyuha*. He is depicted on the right seated on an elephant. Abhimanyu soon found himself trapped as he did not know how to exit the formation. He managed to kill several Kaurava heroes before being brought to a brutal end himself. The death of Abhimanyu is narrated in the seventh book of the *Mahabharata*, canto 47 (Losty, 2017, pg.176).

For two similar battle-field scenes with Abhimanyu as protagonist, see Sotheby's, New York, 15 December 1978, lot 180 and and Khandalavala, n.d. fig. 85, p.124. Our painting has been attributed to the workshop of the Kangra artist, Purkhu. The large format of the painting, the principal figures being bigger than the less important ones, the distinctive heavy beards and large moustaches are all characteristic of Purkhu's workshop. For a brief note on Purkhu and his workshop and another painting attributed to them in this sale, see lot 117.



118



119

VARIOUS PROPERTIES

118

A GEM-SET GOLD-HILTED DAGGER (*KARD*)

NORTH INDIA OR DECCAN, 19TH CENTURY

The single-edged watered-steel blade with a cusped cartouche at the chappe containing an elegant floral scroll, the blade possibly Persian, the gold hilt densely set with emeralds, rubies and diamonds, each side with a series of emerald flowerheads tapering towards the blade and surrounded by gold-mounted rubies
10⅜in. (26.2cm.) long

£8,000–12,000 $11,000–16,000
€9,400–14,000

PROVENANCE:
Christie's London, 23 April 2015, lot 147.

The *kard* has a straight single-edge blade with no quillon and a vertical hilt. It would have been worn tucked at the side of the belt with the hilt partially covered by the scabbard. This type of dagger probably originated in Central Asia and Afghanistan and was most likely introduced to India during the Afghan invasions from the north-east from the eleventh century onwards (Kaoukji, 2017, p.255).

The floral design on the hilt of this dagger with foiled cabochon rubies and emeralds in *kundan* settings finds comparison with earlier 17th century gem-set daggers (*katars*) in the Al-Sabah collection in Kuwait (*ibid.*, cat.no.12,13, pp.58-61)

119

A DIAMOND, RUBY AND EMERALD-SET GOLD NECKLACE

SOUTH INDIA, LATE 19TH /EARLY 20TH CENTURY

Composed of a row of pendants consisting of flowers within roundels interspersed with stylised pendant trefoils, each set with table-cut diamonds and foiled cabochon rubies, the reverse plain gold, on two gold wire chains, the clasp similarly set, with gem-set screw and detached security chain, in fitted Spink & Son box
15in. (38.2cm.) long; 6½ in. (16.4cm.) diam.

£4,000–6,000 $5,400–8,000
€4,700–7,000

PROVENANCE:
Spink & Son, London, June 1994.

120

A TIGER'S HEAD FINIAL

MYSORE, SOUTH INDIA, CIRCA 1799

Realistically cast, with curling mane, the eyes set with red glass, the head with a green glass, with sodalite plates on neck, on hexagonal base, on wooden stand with applied brass plate
2⅝in. (6.5cm.) high without stand

£6,000–8,000 $8,000–11,000
€7,100–9,400

PROVENANCE:
Phillips, London, 17 October 1984, lot 151.

INSCRIPTIONS:
The stand brass plate reading *This Tyger head was taken from the Throne of Tippoo Sultan at the Storming of Seringapatam, 1799*

The plaque affixed to the stand reports the tiger head comes from the throne of Tipu Sultan, the ruler of Mysore who was renowned for mounting fierce resistance to the East India Company. Ultimately, he was killed during the siege of his capital city, Seringapatam on May 4th, 1799, which brought to a conclusion the fourth Anglo-Mysore war.

Visit www.christies.com for additional information on this lot



120



(reverse)



121

A GEM-SET GOLD PENDANT IN THE FORM OF AN EAGLE

DECCAN OR SOUTH INDIA, 19TH CENTURY

The bold heraldic eagle holding pearls in its claws, the body set with a foiled emerald surrounded by table cut diamonds and foiled cabochon rubies, the beak formed of carved ruby, the wings and flaring tail bordered with similar diamonds, a fringe of seed pearls and an emerald bead below, the reverse with incised naturalistic details
3½ in. (9cm.) high

£20,000–30,000 | $27,000–40,000 | €24,000–35,000

PROVENANCE:
UK private collection since 1979, acquired from Mehdi Mahboubian collection

This impressive gem-set pendant in the form of a bird of prey, with spread wings and fanned tail, is part of a small group of bird pendants dating from the 17th to the 19th centuries. The birds hold large pearls in their claws and all have suspension loops on their wings and head confirming that they were worn as pendants. There are known examples in the Al-Sabah Collection, Kuwait (LNS 28 J; Keene, 2001, cat.no.8.38, p.108); the Musée Guimet, Paris (MA 6768; Okada, 1992, p.147); two in the Nasser D. Khalili Collection (JLY 2151, JLY 2154; Carvalho, 2010, no.20, 21, pp.76-77); and two in the Al-Thani Collection (Jaffer (ed.), 2013, no.56, 57, pp.187-188).

Pedro Moura Carvalho suggests that bird-shaped pendants derive from Christian representations of the dove and the spread wings symbolise the Holy Spirit. It is possible that dove representations had arrived at the Mughal court in the late 16th century with the first Jesuit mission presenting a copy of the Polyglot Bible to Akbar in 1580. The iconography of the dove is widely used by Christians around the world and would have been familiar to the Catholics living in India. Local Christian women in Goa are known to have replaced the marriage necklace worn by Hindu women (*mangal sutra*) with one in the form of a dove. This tradition disappeared in the 19th century when the dove was replaced by a crucifix. For a full discussion of bird pendants of this type, see Carvalho, *ibid.*, pp.76-77.

Michael Rogers suggests that the image of the heraldic bird was popular in Europe in the 16th and 17th centuries and was introduced to the Mughal court by Italian jewellers working for the Mughal Emperors (Jaffer (ed.), 2013, p.187). The form then found its way to the Rajput and southern Indian courts along with other forms of Mughal jewellery. Birds pendants appear in a few 18th century paintings from Jaipur and Mewar in Rajasthan. These include a standing portrait of Maharana Amar Singh II of Mewar (r.1698-1710), painted in about 1735-40, in which the Maharana has a bird suspended on a chain around his neck, worn as a single pendant rather than part of a larger necklace. The portrait is in the collection of the Victoria and Albert Museum, London (IS.55-1997). The painting suggests that these pendants were popular in Rajasthan. Examples with some enamel decoration seen along the edges and on the tails of the birds were probably made in North India. The lack of enamel on our pendant and the prominent use of small cabochon rubies set in gold suggests a Deccan or South Indian origin (Jaffer (ed.), 2013, pg.187).



122

A PAIR OF GEM-SET AND ENAMELLED BANGLES

POSSIBLY JAIPUR, NORTH INDIA, LATE 19TH CENTURY

The exterior with floral and foliate motifs set with diamonds and and possibly rubies on blue enamel ground, with a seed pearl surround, the inside elegantly decorated with large red enamelled flowers on cream ground surrounded by small green and light blue foliate motifs, hinged at two places, each with two gem-set screws

3½in. (9 cm.) outer diameter ; 2¼ in. (5.7cm.) inner diameter (2)

£10,000–15,000

$14,000–20,000

€12,000–18,000

PROVENANCE:

By repute, from the collection of the Begum of Sir Wasif Ali Mirza Khan Bahadur, Nawab of Murshidabad in Bengal (1906-1959), thence by descent.

Private UK collection since 1950.

Jewellery such as bracelets and anklets were always acquired in pairs and this tradition is prevalent in India even today. The dark blue enamel employed on the exterior of this pair of bangles was popular in 19th century India and is usually associated with the enamelling centres of Punjab and Lahore in the north-west and with Jaipur and Dholpur in Rajasthan, western India. There is a very similar pair of diamond-set bangles from Jaipur, dated to circa 1850-75, with dark blue enamel to the exterior and comparable floral enamelled motifs to the interior, in the Royal Collection in London (RCIN11290.1-2; Meghani, 2017, pp.46-47).



123

A GEM-SET AND ENAMELLED NECKLACE

NORTH INDIA, 19TH CENTURY

Composed of thirteen hinged sections, each set with diamonds and carved emeralds in an open framework, the central section in the form of a crescent, surmounted by a row of seed pearls, a fringe of larger pearls suspended below, the reverse profusely enamelled with elegant floral polychrome decoration
5¾in. (14.5 cm.) long; 7⅛in. (18 cm.) wide

£18,000–25,000 $24,000–33,000
€22,000–29,000

PROVENANCE:

By repute, from the collection of the Begum of Sir Wasif Ali Mirza Khan Bahadur, Nawab of Murshidabad in Bengal (1906-1959), thence by descent. Private UK collection since 1950.

There is a comparable diamond-set necklace, with very similar enamelling on the reverse, dated to the early 19th century, illustrated in Bala Krishnan and Kumar, Mumbai, 2010, no.183a,b, p.129.



(reverse)



124

124

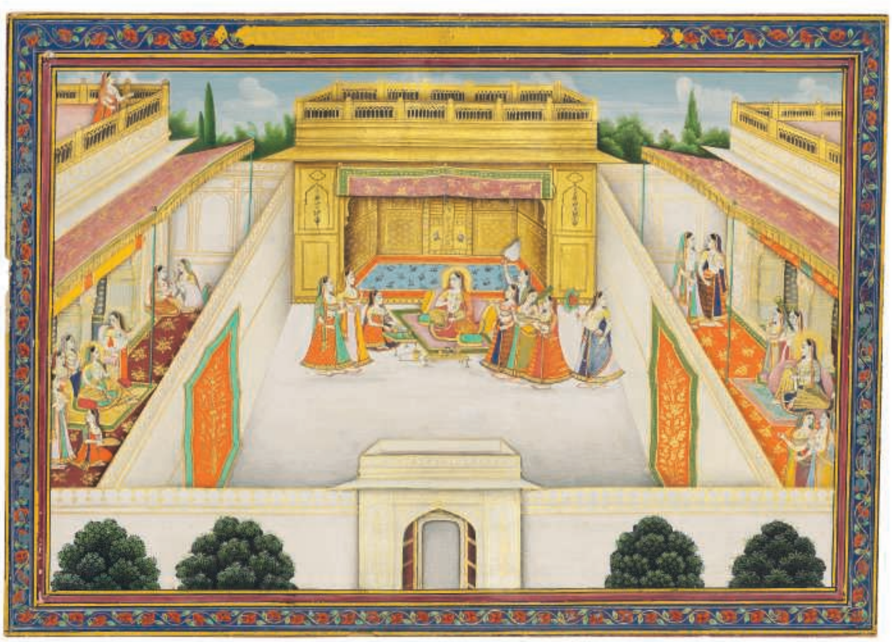
AN ILLUSTRATION TO A *RAGAMALA* SERIES: *VARARI RAGINI*

AWADH OR MURSHIDABAD, PROVINCIAL MUGHAL, NORTH INDIA, LATE 18TH CENTURY

Opaque pigments heightened with gold on paper, Shiva sitting on a deer pelt, surrounded by mountains, an attendant holding a lotus to his side, the river Ganga spouting from his hair knot
Painting 6⅞ x 5⅜in. (17.4 x 13.7cm.);
folio 8½ x 7¼in. (21.7 x 18.3cm)

£4,000–6,000 $5,400–8,000
€4,700–7,000

For another late 18th century provincial Mughal illustration of *Varari Ragini*, from the Johnson Album, see Falk and Archer, 1981, 350v, p.170, ill.p.350.



125

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

* 125

A *ZENANA* SCENE

JAIPUR, RAJASTHAN, NORTH WEST INDIA, CIRCA 1800

Opaque pigments heightened with gold on paper, princesses with attendants in three separate chambers, in thin black ruled yellow and red borders, with dark blue floral margins, a faint inscription in *devanagari* in the upper margin
Painting 9¼ x 14in. (23.5 x 35.7cm.);
folio 11⅛ x 15⅝in. (28.3 x 39.8cm.)

£2,000–3,000 $2,700–4,000
€2,400–3,500

PROVENANCE:
Bonhams, London, 14 October 2004, lot 116

VARIOUS PROPERTIES

126

AN ILLUSTRATION TO A *RAGAMALA* SERIES : POSSIBLY *RAGA MALKOS*

PANNA, CENTRAL INDIA, CIRCA 1700-20

Opaque pigments heightened with gold on paper, an enthroned lord listens to music on a palace terrace beside a garden, partial inscription above, in black ruled lines, within red borders
Painting 13⅞ x 9⅞in. (35.1 x 25.1cm.); folio 15 x 11in. (38.2 x 28.1cm.)

£8,000–12,000 $11,000–16,000
€9,400–14,000

Three other paintings from this series are in the Eva and Konrad Seitz Collection (Seitz, 2015, cat. 56.1-56.3, pp.190-213) and other folios are published in Ducrot, 2009, MW10, p.197 and Khandavala *et al.*, 1960, pp.44-45, no.57-a-c. For folios which have sold in these Rooms, see 25 May 2017, lot 43; 26 May 2016, lot 22 and Christie's New York, 26-27 September 2017, lot 253.



126

* 127

A LOVELORN LADY

ATTRIBUTED TO FAIZULLAH, PROVINCIAL MUGHAL, NORTH INDIA, CIRCA 1770

Opaque pigments heightened with gold on paper, an attendant massages the foot of a reclining lady under a canopy surrounded by peacocks on a terrace, laid down on modern gray paper, the reverse with unrelated text in black ink
Painting 7 x 5in. (17.8 x 12.7cm.); folio 9¾ x 7½in. (24.6 x 19.1cm)

£5,000–7,000 $6,700–9,300
€5,900–8,200

This finely rendered terrace scene has been attributed to Faizullah, an Awadhi artist who was painting in Faizabad and Lucknow in the late 18th century. The use of perspective displays a strong European influence and is inherited from earlier Mughal paintings which would have been known to artists in Awadh. In the late 18th century, Awadhi artists developed a penchant for lavish terrace scenes and a vibrant palette with bright textiles and women in colourful dresses. The figures and peacocks in this painting find comparison with another painting ascribed to Faizullah formerly in the William K. Ehrenfeld Collection and now in the Collection of Eva and Konrad Seitz (Ehnbom, 1985, cat.no.33, pp.82-83). The figures can also be compared to another terrace scene attributed to Faizullah which sold in these Rooms, 10 October 2013, lot 192.



127



128



129

128

A ROYAL ENCAMPMENT

ATTRIBUTED TO RAM DAS, PROBABLY DELHI, MUGHAL INDIA, CIRCA 1800

Transparent pigments heightened with gold and silver on paper, depicting a nimbate ruler surrounded by his attendants, the royal tent behind them, a crowd of people preparing and serving food, a landscape in the background, inscribed '*raqam-e Ram Das*' in the lower left hand side corner, laid down on gilt cardboard margins between blue borders with gold floral scrollwork, the margins with four cusped medallions, each with a gold rosette on blue ground, the reverse with a painting of a lion seizing a buck, laid down on gold-speckled dark blue margins between pink borders
Painting 8½ x 5¼in. (21.6 x 13.4cm.); folio 16½ x 11⅜in. (41.8 x 28.9cm.)

£4,000–6,000 $5,400–8,000
€4,700–7,000

PROVENANCE:
Christie's, South Kensington, 1 October 2012, lot 100.

129

A SEATED PORTRAIT OF A RAJA OF TANJORE, POSSIBLY SHIVAJI II BHONSLE (R.1832-55 AD)

TANJORE, SOUTH INDIA, MID-19TH CENTURY

Opaque pigments, gold leaf and *sukka* (limestone paste) on cloth stretched over wood, the bejewelled ruler seated on a throne in a palace interior
47½ x 27in. (120.5 x 68.6cm.)

£3,000–5,000 $4,000–6,600
€3,600–5,900

This painting is very similar to a painted wall mural of Shivaji II in the Maratha durbar hall in the Thanjavur palace. Raja Shivaji (r.1832-1855), of the Bhonsle dynasty, was the son of Raja Serfoji II, and the last Maratha ruler of Thanjavur (formerly known as Tanjore).



130

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

*130

A VIEW OF A MAUSOLEUM

COMPANY SCHOOL, INDIA, 19TH CENTURY

Pencil and wash on paper, with a garden and trees in the foreground, within narrow black border, faint pencil inscriptions on the reverse, mounted
Painting 11¾ x 16½in. (29.7 x 42cm.); Folio 12⅝ x 17¼in. (32 x 44cm.)

£3,000–5,000 $4,000–6,600
€3,600–5,900

PROVENANCE:
Property of the Hon. Clive and Anne Gibson
Sotheby's, London, 8 June 2000, lot 48

The pencil inscriptions on the reverse suggest Sultan Shahi tomb and Akbar's tomb at Sikandra as possible identifications but it has not been possible to firmly identify this mausoleum.

VARIOUS PROPERTIES

* 131

THE MAHARAJA'S ARRIVAL

SIGNED CHARLES DOMINIQUE FOUQUERAY, DATED 1943

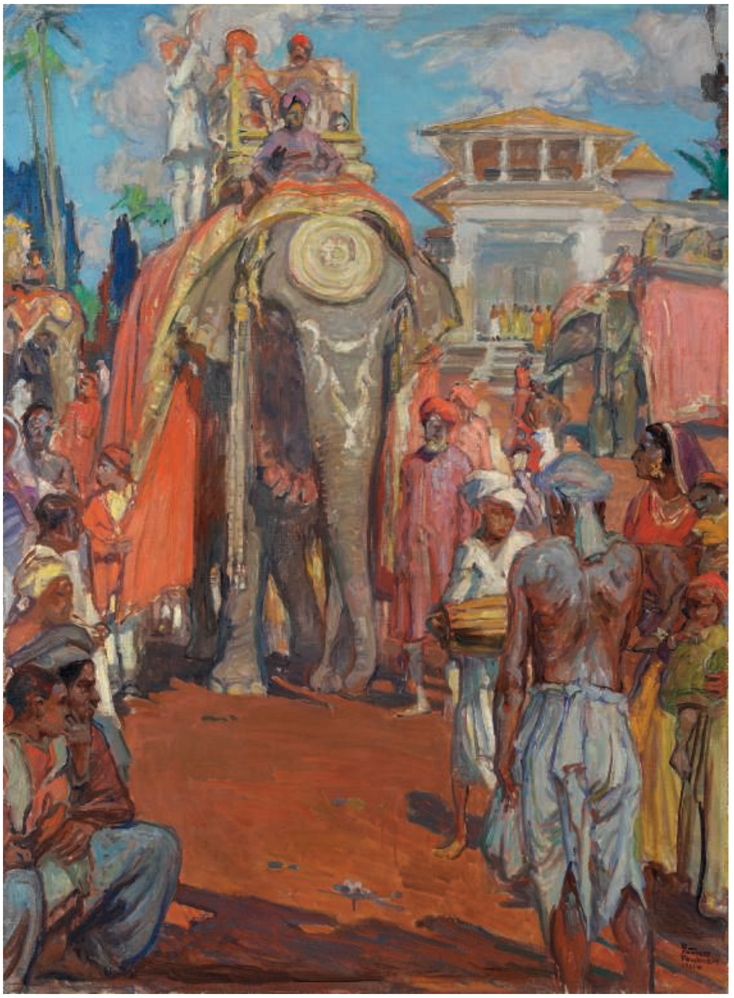
Oil on canvas, the Maharaja depicted in a *howdah* on a large caparisoned elephant, the procession moving through the village, signed and dated 'CHARLES/FOUQUERAY/1943' (lower right)
60¼ x 44in. (153 x 118cm.)

£8,000–12,000 $11,000–16,000
€9,400–14,000

PROVENANCE:
Anon sale, Christie's London, *Visions of India*, 10 June 1997, lot 168

LITERATURE:
Claude Farrère et D.Ch.Fouqueray, *Missions et Croisières*, Paris, 1944.

Charles Dominique Fouqueray (1869-1956) was a French painter. He studied at the École des Beaux Arts in Paris under Alexandre Cabanel and Fernand Cormon. Many of his best works were painted during his travels which went on to provide an important source of inspiration for his work throughout his career. Fouqueray stopped in India during a six-month tour around the world in 1921. Rudyard Kipling commissioned him to illustrate his famous novel, *Kim*.



131

* 132

A CEREMONIAL PROCESSION

SIGNED C. D'OYLE, DATED 1893

Oil on canvas, the procession with elephants and Indian merchants by a temple, in a coastal landscape, signed and dated 'C.D'Oyle/1893' (lower right)
33¾ x 43¾in. (85.8 x 111cm.)

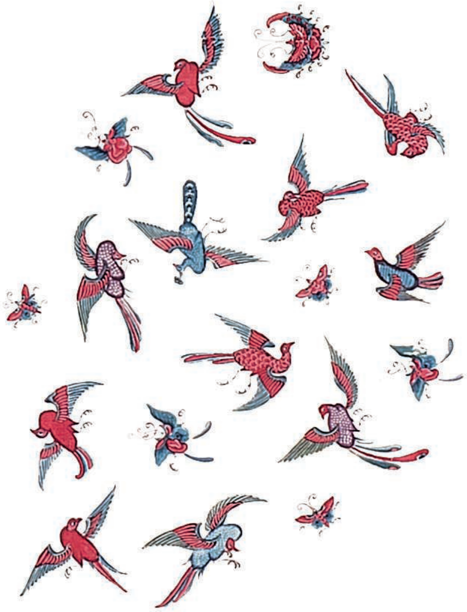
£6,000–8,000 $8,000–11,000
€7,100–9,400

PROVENANCE:
Anon sale, Christie's London, *Visions of India*, 10 June 1997, lot 106



132





133

A CHINTZ BED COVER

INDIA FOR THE EXPORT MARKET, 18TH CENTURY

With central medallion issuing palmettes amidst twirling birds, the borders with elaborate floral cartouches and palmettes
111 x 106¼in. (282 x 270cm.)

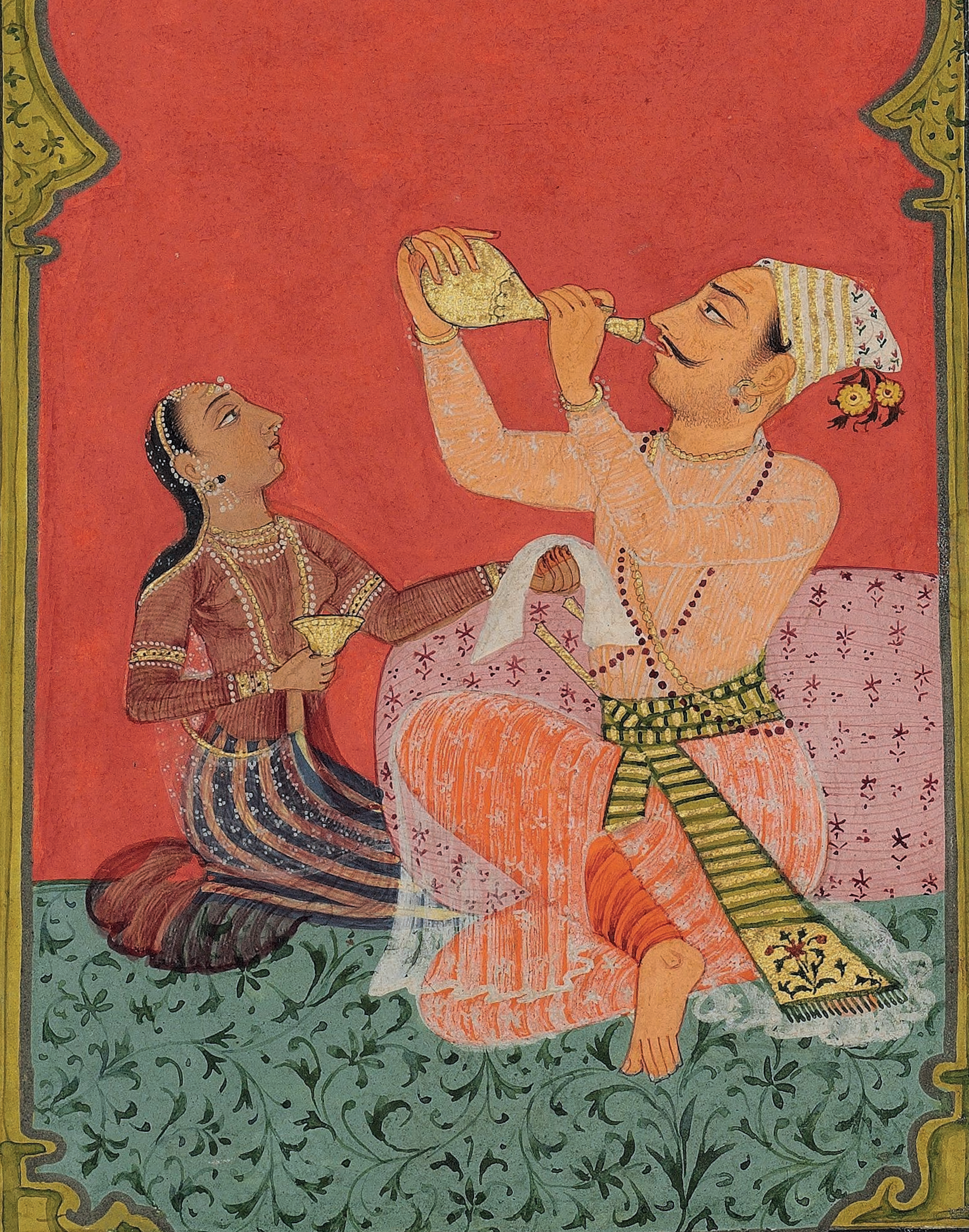
£10,000–15,000

$14,000–20,000
€12,000–18,000

The word palampore is a possible Anglicisation of *palang-posh* or bedcover, which describes the principal use of these export cloths, although other sources claim it to have derived from the town of Palanpur in Gujarat (Hobson-Jobson, 1903, p.662). Painted and printed cloths with a flowering tree or large-scale floral design were in demand both in Europe and in Indonesia, where they circulated in the eighteenth century and later.

The filler motifs of twirling birds of our palampore finds a direct comparable in an example at the Victoria and Albert Museum (no. IS. 155-1953) dated to circa 1700. A related bed canopy at Schloss Hof, near Vienna, originally the property of Prince Eugene of Savoy and then purchased by the Habsburg Marie Theresia combines oversized flowers and stylised rock motifs with birds and insects (Crill, 2015, cat. 131, pp.168-171).

Our example is unusual in that the central field is left entirely to the birds without the background of flowers or leafy branches. This layout gives the palampore an extraordinarily dynamic and somewhat realistic composition.



PROPERTY FROM A PRIVATE GERMAN COLLECTION (LOTS 134-150)



134

134

AN ILLUSTRATION TO THE EARLIEST KSHEMAKARNA *RAGAMALA* SERIES: *SINDHU PUTRA* OF *SHRI RAGA*

SUB-IMPERIAL MUGHAL, NORTH INDIA, CIRCA 1610-20

Opaque pigments heightened with gold and silver on paper, a mounted knight battles a foot soldier, two slain warriors below, 3ll. of black *devanagari* script above identifying the *raga*, on wide buff margins, numbered '64' in the lower right corner
Painting 4⅞ x 7⅝in. (12.4 x 19.3cm); folio 8¾ x 11⅞in. (22.4 x 30.1cm.)

£6,000–8,000 | $8,000–11,000 | €7,100–9,400

LITERATURE:

L, Habighorst, *Moghul Ragamala – Gemalte indische Tonfolgen und Dichtung des Kshemakarna*, Koblenz, 2006, p.101
L. Habighorst, *Blumen – Bäume – Göttergärten*, Koblenz 2011, fig.120, p.149

Kshemakarna's verse describes *Sindhu Putra* as a warrior on a horse. "Being mounted, a great hero, wearing solid armour, full of wrath, holding a sword in the hand, devoted to the goddess Durga, clothed in bright cloth, red-eyed, very strong, that is how *Sindhu Raga* draws upon himself the furious champions of the kings during (hostile) encounters, he is always to be shown to the people in that appearance, as a fortunate symbol to good (brave) people. *Sindhu Raga* is the first son of *Shri Raga*." For a translation of Kshemakarna's verse, see Waldschmidt, 1967, p.7. For further discussion and two other folios from the same *ragamala* series in the sale, see lots 135 and 136.



135

135

AN ILLUSTRATION TO THE EARLIEST KSHEMAKARNA *RAGAMALA* SERIES: *SARANGA PUTRA* OF *RAGA MEGHA*

SUB-IMPERIAL MUGHAL, NORTH INDIA, CIRCA 1610-20

Opaque pigments heightened with gold and silver on paper, Vishnu and Lakshmi on Garuda flying through a grove, 3ll. of black *devanagari* script above identifying the *raga*, on wide buff margins, numbered '81' in the lower right corner
Painting 5 x 8in. (12.6 x 20.3cm.); folio 8¾ x 11⅞in. (22.4 x 30.1cm.)

£6,000–8,000 | $8,000–11,000 | €7,100–9,400

EXHIBITED:

Mittelrhein-Museum, Koblenz, 2014

LITERATURE:

L. Habighorst, *Blumen – Bäume – Göttergärten*, Koblenz, 2011, fig.82, p.115
L. Habighorst, *Der Blaue Gott*, Koblenz, 2014, fig.35, p.82

Kshemakarna's verse describes *Saranga Putra* as the dark-skinned Vishnu, holding his attributes in his four arms, riding on Garuda with his wife seated on his left (Ebeling, 1973, p.78). The painting also depicts Indra, the king of gods, with folded hands seated in the clouds above and a devotee in the grove further behind.

For further discussion and two other folios from the same *ragamala* series in this sale, please see lots 134 and 136.



136

AN ILLUSTRATION TO THE EARLIEST KSHEMAKARNA *RAGAMALA* SERIES: *ASAVARI RAGINI* OF *MEGHA RAGA*

SUB-IMPERIAL MUGHAL, NORTH INDIA, CIRCA 1610-20

Opaque pigments on paper, a lady holding a parakeet accompanied by musicians in a grove, 3ll. of black *devanagari* script above identifying the *raga*, on wide buff margins, numbered '77' in the lower right corner
Painting 4⅞ x 7⅝in. (12.5 x 19.5cm.); folio 8¾ x 11⅞in. (22.4 x 30.1cm.)

£8,000–12,000 $11,000–16,000
€9,400–14,000

LITERATURE:
L. Habighorst, *Moghul Ragamala – Gemalte indische Tonfolgen und Dichtung des Kshemakarna*, Koblenz, 2006, p.107

The painting illustrates *Asavari Ragini*, the wife of *Megha Raga*, as a beautiful woman in a forest accompanied by celestial musicians, one of them a *kinnara* (with the head of a horse). The visual iconography suggested by Kshemakarna's verse describes *Asavari Ragini* as a beautifully dressed and adorned, dark-skinned woman, in a plantain forest, teaching a parrot to talk (Ebeling, 1973, p.78). The *raga* is said to be sung by *kinnaras* and gods at the break of dawn.

This illustrated series is the earliest known *ragamala* based on Kshemakarna's Sanskrit text. Kshemakarna was a court priest in the 16th century at Rewa in Madhya Pradesh. Kshemakarna's text, variously dated to 1509 or 1570, had a pivotal influence on early *ragamala* painting. It describes the *ragamala* family comprising six principal *ragas*, with their five or six *raginis* (wives), and eight or nine *ragaputras* (sons of *ragas*). The paintings closely follow the descriptions in the accompanying text. Previously attributed to the Deccan, this *ragamala* series is now more commonly catalogued as sub-imperial or 'popular Mughal'. Although not successfully attributed to any particular court or patron, it has been suggested that the paintings are closely related in style to the work of artists who were discharged from Emperor Akbar's library when his son Jahangir came to the throne in 1605 (Glynn, Skelton, Dallapiccola, London, 2011, p.24).

For further reading on this *ragamala* set, see "Iconographic Remarks on Some Folios of the Oldest Illustrated Kshemakarna Ragamala", in Bautze, 1999, pp.155-62 and Habighorst, 2006.

Another folio from the same manuscript is in the Cleveland Museum of Art (inv. no. 2001.112). Other folios have sold at auction recently in these Rooms, 25 October 2018, lot 169; 25 May 2017, lots 1, 2; Bonhams, New York, 13 March 2017, lot 3141; and Christie's, New York, 31 March 2005, lot 226. For two other folios from the same *ragamala* series in this sale, see lots 134 and 135.



137



138



139

137

AN ILLUSTRATED FOLIO (FRAGMENT) FROM A *RAZMNAMA*: KRISHNA AND ARJUNA ARRIVE AT HASTINAPURA

BY THE ARTIST FAZL, SUB-IMPERIAL MUGHAL, INDIA, CIRCA 1616-17

Opaque pigments heightened with gold on paper, Krishna and Arjuna seated in the chariot receiving tribute, four lines of black *naskh* within gold rules, librarian's attribution to the artist in the lower margin, the reverse with 17ll. of black *naskh*
Painting 8¼ x 8¼in. (21 x 21cm.);
folio 8⅞ x 8⅞in. (22.6 x 22.6cm.)

£3,000–4,000 | $4,000–5,300 | €3,600–4,700

PROVENANCE:
Sotheby's, New York, 17 September 1998, lot 535

LITERATURE:
Ludwig V. Habighorst, *Moghul Ragamala – Gemalte indische Tonfolgen und Dichtung des Kshemakarna*, Koblenz, 2006, fig. 4.

Visit www.christies.com for additional information on this lot

138

AN ILLUSTRATION FROM THE 'FIRST' *BABURNAMA* : THE BATTLE WITH SHAIBAQ KHAN IN MAY 1509

BY THE ARTIST HAYDAR KASHMIRI, MUGHAL INDIA, CIRCA 1589

Opaque pigments heightened with gold on paper, Babur rides a white stallion in a melee in front of a fortified city, a line of black *nasta'liq* script within gold cloudbands in a rectangular box, margin inscribed with the name of the artist, with wide green floral borders decorated with gold floral scrolls, within gold and polychrome rules
Painting 10⅛ x 5⅞in. (25.8 x 14.8cm.);
folio 13¾ x 8¾in. (35 x 22.6cm.)

£7,000–12,000 | $9,300–16,000 | €8,200–14,000

PROVENANCE:
Collection of Vera Amherst Hale Pratt; Christies, London, 19 April 1979, lot 199
Anon. sale, Christie's, London, 1 April 1982, lot 223

EXHIBITED:
Orientalische Pracht, Museum für Kunst und Gewerbe, Hamburg, 1993

LITERATURE:
C.P. Haase, J. Kröger, U. Lienert, *Oriental Splendour*, Hamburg, 1993, pp.260-261, no.183c
L. Habighorst, *Blumen - Bäume - Göttergärten*, Koblenz, 2011, no.117-118

INSCRIPTIONS:
Text Panel:
hamrah-e u budand dar yek lahze tart part kardand - 'they were with him and instantly they dispersed'
Right Margin:
musavvir-e in sur haydar kashmiri kamineh shagerd shah alam-panah - 'the painter of this painting (is) Haydar Kashmiri, the most humble, disciple of Shah 'Alam Panah'

Visit www.christies.com for additional information on this lot

139

AN ILLUSTRATION TO A *RAGAMALA* SERIES: *MANGALA PUTRA* OF *HINDOLA RAGA*

BILASPUR OR CHAMBA, PUNJAB HILLS, NORTH INDIA, CIRCA 1730-1740

Opaque pigments heightened with gold on paper, a lord listening to musicians in a pavilion courtyard, in white and black rules, with wide red borders, the reverse with inscriptions in *Gurmukhi*, *Devanagari* and *Takri* identifying the *raga*
Painting 8⅜ x 5in. (21.4 x 12.8cm.);
folio 10⅜ x 6⅞in. (26.5 x 17.5cm.)

£3,000–5,000 | $4,000–6,600 | €3,600–5,900

PROVENANCE:
Formerly in the collection of Dr. Alma Latifi
Sotheby's London 16 April, 1984, lot 81

LITERATURE:
Tribus Jahrbuch, Linden-Museum, Stuttgart, 2014, p.177-89

For a brief discussion and two illustrations from this series, see Archer, 1973, vol. I, no. 31, p.237; vol. II, p.179. For other illustrations from this series which have sold at auction, see Christie's South Kensington, 9 October 2015, lots 61 and 62.

140

AN ILLUSTRATION TO A *RAGAMALA* SERIES: *JALADHARA PUTRA* OF *MEGHA RAGA*

CHAMBA OR BILASPUR, PUNJAB HILLS, NORTH INDIA, CIRCA 1690-1700

Opaque pigments heightened with gold on paper, a lord drinking from a bottle reclining against a bolster in a pavilion, a lady holding a cup and a napkin seated beside him, verso inscribed with three lines of *takri*, one line of *devanagari*, bearing the Mandi royal collection stamp and the numerals '57' above
Painting 7⅜ x 4⅝in. (18.8 x 11.7cm.); folio 8⅜ x 6in. (21.3 x 15.3cm.)

£7,000–10,000

$9,300–13,000
€8,200–12,000

PROVENANCE:
Mandi Royal Collection, inv. no. 2483
with Simon Ray, London, 2008

EXHIBITED:
Glaenzende Visionene - Indische Malerei aus der Sammlung Seitz, Museum Rietberg, Zürich, 30 November 2010 - 11 April 2011
Blumen, Bäume, Göttergärten - Indische Malerei aus sechs Jahrhunderten, Museum für Völkerkunde Hamburg, 15 March - 27 October 2013
Genuss und Rausch. Wein, Tabak und Drogen in indischen Malereien. Eine Ausstellung im Buchkunstkabinett, Pergamon-Museum / Museum für Islamische Kunst, Berlin, 21 March - 22 June 2014

LITERATURE:
Simon Ray, exhibition catalogue, 2008, no. 57.

INSCRIPTIONS:
Verso -
In Takri:
raga jaladhar // 4 // megh //
raga jaladhar (crossed out) *megh*
raga jaladhar kedara megh da putra

In Devanagari:
raga jaladhara kadara meghe da putra

For folios from this series which have sold in these Rooms, see 25 May 2017, lots 22-23; 26 May 2016, lots 61-62; 25 April 2013, lot 184; Christie's, South Kensington, 10 June 2013, lots 2-7; Christie's, New York, 18 September 2013, lot 357A.

Visit www.christies.com for additional information on this lot



140

141

AN ILLUSTRATION TO A *RAGAMALA* SERIES: *VARVAL PUTRA* OF *RAGA MALKOS*

CHAMBA, NORTH INDIA, CIRCA 1690-1700

Opaque pigments heightened with gold on paper, a ruler and courtier in discussion kneeling on a carpet, on yellow ground, with identification inscription in black *takri* script above, '*4 raga barbala malkosa da putra*', within black and silver rules and with wide red borders
Painting 7¼ x 6¾. (18.5 x 17.2cm.); folio 8½ x 7⅞in. (21.6 x 20cm.)

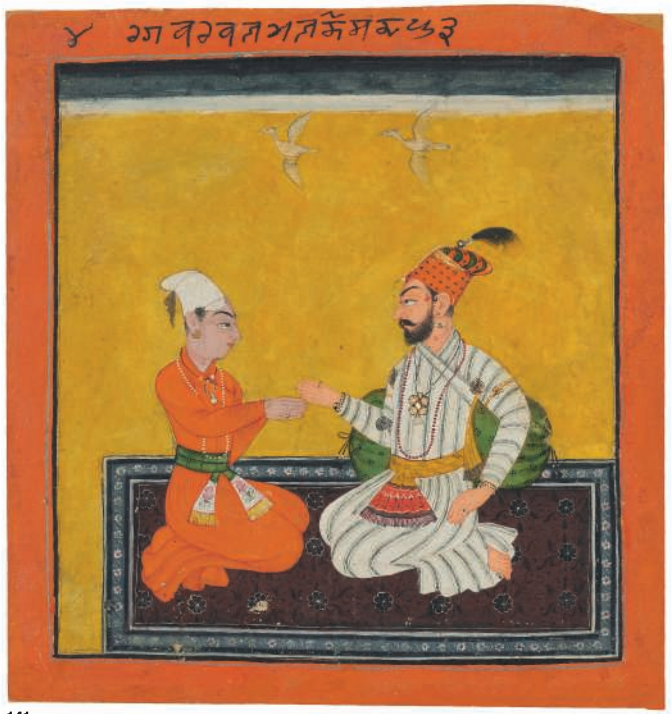
£10,000–15,000

$14,000–20,000
€12,000–18,000

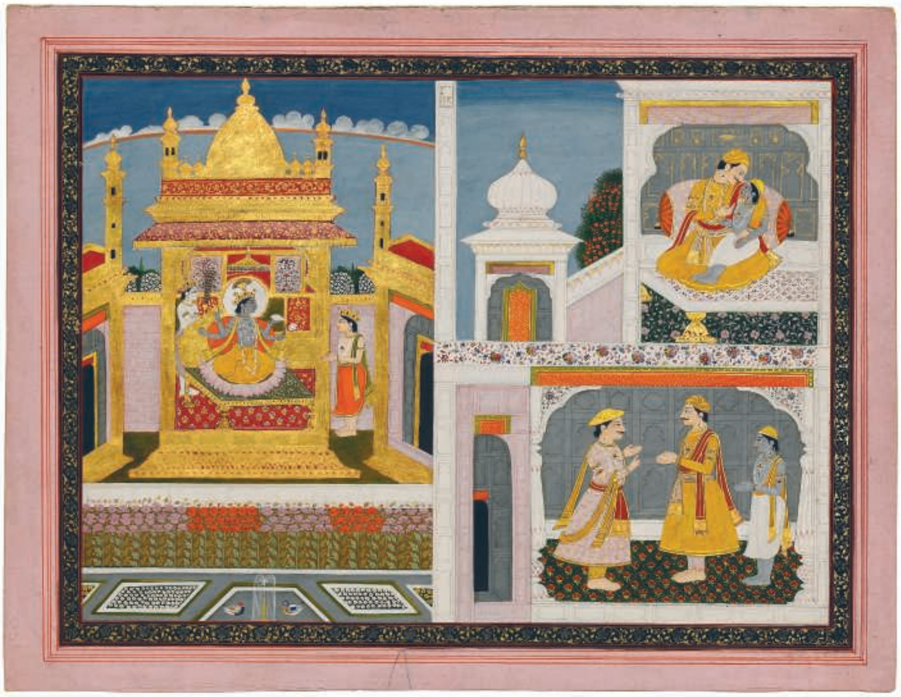
PROVENANCE:
Sotheby's, London, 22 May 1986, lot 106.

LITERATURE:
L. Habighorst, *Ragamalas des Kshemakarna und die Ragamalas der Pahari Region*, Stuttgart, 2014, pp.177-189

Visit www.christies.com for additional information on this lot



141



142

142

THE ADORATION OF KRISHNA

KANGRA, PUNJAB HILLS, NORTH INDIA, EARLY 19TH CENTURY

Opaque pigments heightened with gold on paper, depicting Krishna being venerated in a golden pavilion on the left, and a young Krishna being taken to his guru Sandipani on the right, within narrow dark blue margins comprising floral motifs, red rules, and pale pink margins
Painting 9 x 11⅝in. (22.8 x 29.6cm.);
folio 10⅝ x 14in. (27.2 x 35.5cm.)

£4,000–6,000 | $5,400–8,000
€4,700–7,000

EXHIBITED:
Mittelrhein-Museum, Koblenz, 2014.

LITERATURE:
L. Habighorst, *Blumen – Bäume – Göttergärten*, Koblenz, 2011, fig.39, p.65.
L. Habighorst, *Der Blaue Gott*, Koblenz, 2014, fig.32, p.76f.



143

143

SUDAMA AND VASUNDHARA IN THEIR HUMBLE ABODE

KANGRA OR GARHWAL, PUNJAB HILLS, NORTH INDIA, CIRCA 1790

Opaque pigments on paper, Sudama leaves his hut with a small bundle of beaten rice for Krishna after being reminded of their longstanding friendship by his wife Vasundhara, dark blue border and wide pale pink margins, 5 ll. of *devanagari* text on reverse and bearing Chughtai collection stamps
Painting 7⅝ x 10⅛in. (19.2 x 25.7cm.);
folio 9⅜ x 12⅛in. (23.9 x 30.7cm.)

£4,000–6,000 | $5,400–8,000
€4,700–7,000

PROVENANCE:
Chughtai Collection, Lahore.

Sudama, a poor Brahmin, was a childhood friend of Krishna. He fell on hard times as can be seen here in the depiction of his hovel with the holes in the thatched roof above and the green rags he is dressed in. Sudama initially resisted the idea of asking Krishna for help but finally gave in to his wife, Vasundhara's plea. She packed a bundle of rice to take as a present and encouraged him to go to meet Krishna at his palace in Dwarka.

There are comparable illustrations of related scenes from two sets of Krishna Sudama series in the Victoria and Albert Museum in London, attributed by W.G. Archer to Garhwal and dated circa 1775-1790 and 1800 (Archer, 1973, Vol. I, 7(i-v), 8, pp.113-114; Vol. II, ill.pp.80-81).

Another comparable Pahari painting depicting Sudama and Vasundhara sitting in their hut, probably painted in Garhwal and dated circa 1790, sold at Christie's, London, 26 May 2016, lot 72.



144

SURYA NARAYANA (THE SUN GOD)

POSSIBLY BASOHLI OR GULER, PUNJAB HILLS, NORTH INDIA, CIRCA 1740-50

Opaque pigments heightened with gold on paper, Surya Narayana kneeling in full regalia, holding the *chakra* and the conch, at the centre of a radiating sun, on dark blue ground
9 x 7½in. (23 x 19cm.)

£10,000–15,000 | $14,000–20,000 | €12,000–18,000

This rare and fine depiction ofSurya (the Sun God) seated in a resplendent golden orb combines his characteristics with those of Vishnu (or Narayana). Like Vishnu, Surya wears a peacock feather in his crown and holds a conch shell and *chakra* (discus) in his hands. The Sun God is usually depicted holding a lotus flower in both hands, seated in a chariot being pulled by one and sometimes seven horses. The intense blue of the background makes the radiating orb even more luminous. Our painting finds close comparison with a painting from a *Bhagavata Purana* series, dated to circa 1740-45, and attributed by B.N. Goswamy to the master artist Manaku of Guler. This painting is now in the collection of the Museum of Arts and Sciences, Daytona Beach, Florida (acc.no.89.16.690.04; Goswamy, 2017, C63, pp.182-183). The *Bhagavata Purana* folio depicts Dhruva, the pole star, as a youthful king carrying a bow and arrow, with a shield beneath his arm, seated under a canopy in a pavilion, within a very similar golden circle emanating tiny little rays, with a dark blackish-blue surround. Manaku has established a link with Vishnu by adding the Vishnu *pada* (footprints of Vishnu) outside the circle but still in close proximity to the star.

The elegant profile of Surya in our painting can be compared to the faces of Vishnu and Surya in a painting from Guler, *The Gods in Vishnu's Heaven*, dated to circa 1750, now in the Victoria and Albert Museum, London (I.S.130-1951; Archer, 1973, vol.I, Guler 29, pp.154-155; vol.II, p.105). Chandra, the Moon God, is also usually associated with an orb. For a painting from Bilaspur, dated circa 1700, depicting Chandra Ragaputra of Hindola Raga seated on an antelope within a white circle on dark blue ground, see Glynn, *et al*, 2011, cat.no.3, pp.44-45. Our painting is also reminiscent of two earlier illustrations ascribed to the Master of the Early *Rasamanjari* series, attributed to Basohli or Nurpur and dated circa 1660-70, which depict the Great Goddess, Devi, within a radiating golden sun against a plain background, being worshipped by other deities and standing over a male corpse (Goswamy and Fischer, 1992, nos.7,12, pp.36-37, 44-45.)



145 (part)

145

TWO ILLUSTRATIONS OF A *SAT SAI* SERIES OF BIHARI

MEWAR, NORTH INDIA, CIRCA 1719

Opaque pigments heightened with gold on paper, the first depicting Krishna and Radha in a pavilion with an attendant near a river bank ; the second similarly depicting the couple seated on a terrace, two attendants kneeling beneath, each with two lines of *devanagari* script above, in yellow rules, with wide red borders
Paintings 10¼ x 8¾in. (25.9 x 22.3cm.) and 9⅞ x 8⅜in. (25 x 21.3cm.); folios 10 x 10¼in. (25.3 x 21.6cm.) and 10⅛ x 8¾in. (25.6 x 22.1cm.) (2)

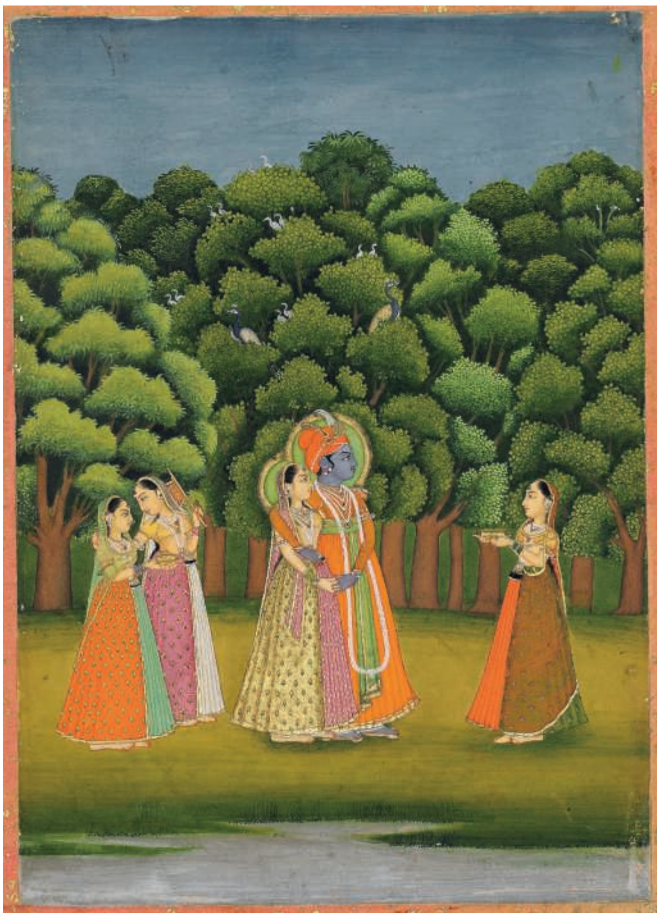
£4,000–6,000 $5,400–8,000
€4,700–7,000

EXHIBITED:
L. Habighorst, *Blumen – Bäume – Göttergärten*, Koblenz, 2011, fig.36,41, pp.61,70.

LITERATURE:
H. Dehejia, *A Festival of Krishna*, Delhi, 2008, pp.143,145.

The *Sat Sai* or 'seven hundred' verses is an early vernacular text written in the early *Braj Bhasha* proto-dialect of Hindi. It follows in the tradition of religious texts focusing on the romance of Krishna and Radha. The work itself contains couplets on *neeit* (moral lessons), *shringara* (love) and most importantly *bhakti* (devotion). Bihari Lal was a poet at the court of Mughal Emperor Shah Jahan who was later invited by Raja Jai Singh of Amber to move to his court. It is at Amber that Bihari Lal is supposed to have composed the *Sat Sai*.

For another illustration from this series which has sold at auction, see Christie's, South Kensington, 11 October 2013, lot 506.



146

146

THE WELCOME OF KRISHNA

JAIPUR, RAJASTHAN, NORTH WEST INDIA, CIRCA 1790

Opaque pigments heightened with gold on paper, Krishna and Radha being venerated by an attendant, on a river bank, a grove in the background, within gold-speckled light red borders
Painting 8⅜ x 6in. (21.2 x 15.1cm.); folio 9½ x 7¼in. (24.3 x 18.3cm.)

£3,000–5,000 $4,000–6,600
€3,600–5,900

LITERATURE:
L. Habighorst, *Blumen – Bäume – Göttergärten*, Koblenz, 2011, fig.13, p.31





147

THREE ILLUSTRATIONS TO A *RAGAMALA* SERIES: *DIPAK RAGA*, *RAMKALI RAGINI* AND *PATMANJARI RAGINI*

AMBER, RAJASTHAN, CIRCA 1700

Opaque pigments heightened with gold on paper, the first depicting a nobleman and his consort seated on a terrace listening to musicians, the second with a lady seated on a high yellow stool facing away from her lover, the third with a dejected looking lady being offered a garland of flowers by a female attendant, each with 3ll. of *devanagari* script in yellow text panel above, within narrow gold borders and buff margins with single gold flowering plants
Largest painting 10⅜ x 6⅛in. (26.5 x 15.5cm.); folio 13¾ x 9⅞in. (35 x 25cm.) (3)

£8,000–12,000

$11,000–16,000
€9,400–14,000

PROVENANCE:

Formerly in the Collection of Dr. Joachim Bautze, Berlin, 1992

LITERATURE:

Sumahendra, *Ragamala Paintings of Rajasthan*, Jaipur. 1987, Plate II (*Dipak Raga*)
L. Habighorst, *Blumen – Bäume – Göttergärten*, Koblenz, 2011, fig.33, p.57 (*Patmanjari Ragini*)

These *ragamala* illustrations, painted in the Amber tradition, are inscribed with verses by the poet Paida and dated to circa 1700. Other illustrations from this series are illustrated in Ebeling, 1973, C13, p.51; C27, p.79; no.71, p.186. There are also examples in the Lucknow Museum and the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (formerly Prince of Wales Museum) in Mumbai. A stylistically related illustration from another Amber *ragamala* series, with very similar floral buff borders, is illustrated in Poster, 1994, p.142, cat.no.102.





148



149

148

AN ILLUSTRATION TO A *RAGAMALA* SERIES: *ASAVARI RAGINI* OF *MALKOS RAGA*

HYDERABAD, DECCAN, CIRCA 1770

Opaque pigments heightened with gold on paper, the heroine seated on a rock near a river handling a snake, within gold and white rules, with red borders, the reverse inscribed with one line in black *nasta'liq* and in *devanagari* identifying the *raga*
Painting 8⅛ x 5¼in. (20.5 x 13.2cm); folio 11¾ x 8⅛in. (29.8 x 20,6cm.)

£2,500–3,500 $3,400–4,600 €3,000–4,100

PROVENANCE:
Galerie Marco Polo, Paris, 1983

EXHIBITED:
Blumen, Bäume, Göttergärten - Indische Malerei aus sechs Jahrhunderten, Museum für Völkerkunde, Hamburg, 15 March - 27 October 2013

LITERATURE:
L. Habighorst, *Blumen – Bäume – Göttergärten*, Koblenz, 2011, fig.73, p.103

149

THREE YOUNG LADIES ENJOYING A DRINK

ATTRIBUTED TO MIR KALAN KHAN, LUCKNOW OR FAIZABAD, PROVINCIAL MUGHAL, INDIA, CIRCA 1750-1770

Opaque pigments on paper, the ladies stand in a pavilion courtyard under the watchful gaze of an older female companion, with gilt floral margins and borders, the reverse with 2ll. in black script, the first line cropped and illegible
Painting: 11¼ x 6¾in. (28.7 x 17.2cm.); folio: 14⅛ x 9⅜in. (35.7 x 23.8cm.)

£7,000–10,000 $9,300–13,000 €8,200–12,000

EXHIBITED:
Museum für Kunst und Gewerbe, Hamburg, *Orientalische Pracht*, 1993
Museum Rietberg, Zurich, *Genuss und Rausch*, 2010
Museum für Islamische Kunst, Berlin, *Genuss und Rausch*, 2014

LITERATURE:
C.P. Haase, J. Kröger, U. Lienert, *Oriental Splendour*, Hamburg, 1993, no.192a, p.280, ill.p.283
L. Habighorst, P. Reichart, V. Sharma, *Love for Pleasure*, Koblenz, 2007, fig.53, p.83
J. Gonnella, L. Habighorst, *Genuss und Rausch*, Museums Journal Berlin 2/2014, pp.68-70

Visit www.christies.com for additional information on this lot



150

MAHARANA SAJJAN SINGH (R. 1874-1884) ON AN ELEPHANT IN HIS GARDEN

MEWAR, RAJASTHAN, CIRCA 1880

An illustrated folio from a *shadritu* or 'six seasons' series, opaque pigments heightened with gold on paper, the haloed ruler on a beautifully caparisoned elephant striding through neatly arranged flower beds, retainers and female courtiers in the foreground, in thin gold margins within blue and red rules, the borders with gold tendrils on ochre ground, the reverse with 17ll. of black *devanagri* script with important words highlighted in red and gold, within narrow gold borders

Painting 9⅝ x 7⅜in. (24.5 x 18.8cm.); folio 12⅞ x 10⅝in. (32.7 x 27.1cm.)

£3,000–5,000

$4,000–6,600

€3,600–5,900

EXHIBITED:

Blumen, Bäume, Göttergärten - Indische Malerei aus sechs Jahrhunderten, Museum für Völkerkunde Hamburg, 15 March - 27 October 2013

Gärten der Welt, Museum Rietberg, Zürich, 13 May - 8 October 2016

LITERATURE:

L. Habighorst, *Blumen – Bäume – Göttergärten*, Koblenz, 2011, p.20, fig.5.

This painting comes from an illustrated manuscript of the 'Six Seasons' (*shadritu*) and is related to *Vasant* or the season of spring. The reverse of the painting is inscribed with verses of poetry including a description of *Vasant* in the *Braja Bhasha* dialect. The manuscript was made for Maharana Sajjan Singh of Udaipur and the paintings depict the Maharana engaged in different activities according to the different seasons. The *shadritu* is related to the more well-known *baramasa* (twelve months) series of paintings. The *shadritu* illustrates the change in seasons and the joys that this brings whereas the *baramasa* focuses on the emotional relationship of two lovers through the cycle of the seasons. Three further pages from this same series were recently with P. Bubbar, 2012, nos.13-15, pp.48-59.



THE ART OF THE OTTOMAN WORLD





OTTOMAN VELVETS FROM THE COLLECTION OF VISCOUNT AND LADY D'ABERNON

The following velvet panels (Lots 151-156) come to us from the collection of Edgar Vincent, 1st Viscount D'Abernon (1857-1941). They constitute magnificent examples of Turkish textile production of the 17th century, exemplifying the technical sophistication and visual flair for which Ottoman velvets are justly famed. This group was acquired in Ottoman Turkey, probably in Istanbul, by Lord D'Abernon, a British diplomat, politician and collector. As financial adviser to the Egyptian government from 1883 to 1889 and governor of the Imperial Ottoman Bank in Istanbul between 1889 and 1897, Lord D'Abernon spent much of his early life at the heart of the Ottoman world. In 1890, he married Lady Helen Venetia Duncombe, a society beauty and lover of art and architecture, and together they purchased the glorious late-Gothic Palazzo Giustinian in Venice. Lady D'Abernon collected widely, favouring antiquities and British and Italian paintings. She also collected fine fabrics, dressing on occasion as a seventeenth-century Genoese noblewoman. In 1904, she was painted in Venice by John Singer Sargent (1856-1925), wrapped in luminous silks and with lustrous red velvet draped in the background (Birmingham Museum of Art, Alabama, USA, Acc. 1984.121.). The striking pair to that painting, depicting Lord D'Abernon and also by Sargent, is shown opposite. In light of Lady D'Abernon's love of Venice and taste for luxurious textiles, it is quite probable that the following lots were acquired at her instigation.

Viscount and Lady D'Abernon lived for a time between Venice and Istanbul; the relationship between the two cities is an old and important one, entwined with the history of velvet production in the sixteenth and seventeenth centuries. As diplomatic gifts and luxury commissions, many very fine Ottoman velvets came to decorate the canal-dappled walls of Venetian palazzi. Italian brocaded silks and velvets were in turn brought to Turkey, and with the Italian textiles came those who were skilled in producing them. From the early sixteenth century, the Ottoman sultans sought to gather to their court the finest artists and artisans, accomplished in fields from calligraphy and metalwork to carpet-weaving and glass decoration. So greatly was Venice admired for its artists that in 1479 one of her greatest painters, Gentile Bellini (c.1429-1507), was installed in the court of Mehmed II. There can be little doubt that many unnamed Venetian weavers followed the established routes of trade and patronage to Istanbul, finding frequent and magnificent commissions in the Ottoman capital.

Over the weaving workshops of Istanbul and its environs, the sultans imposed strict rules as to the use of colour and design. The panels offered here employ many of the distinctive, stylised motifs associated with the carefully-controlled Ottoman repertoire; the carnation, date palm, lotus, and tulip. The decorative schemes are deftly and rhythmically executed, using scale and density to establish overlapping layers of design, for example the placing of motifs within the structure of ogival strapwork (Lot 151-153) or imposing a hovering internal border (Lot 156). The relationship between the panels is remarkably close; all but one (Lot 156) employ a single shade of velvet pile, and all except two set repeating motifs within an ogival strapwork lattice. The six examples offered here show fully the vigour, elegance and panache of Ottoman textile design. Designed and executed with the expectation of supreme quality, they come to us with a provenance entirely appropriate to their origin: the fruitful and luxurious relationship between Venice and Istanbul, manifest.



151



152

PROPERTY FROM THE COLLECTION OF VISCOUNT AND LADY D'ABERNON, THENCE BY DESCENT

151

A LARGE OTTOMAN SILK VELVET AND METAL-THREAD PANEL

BURSA, TURKEY, 17TH CENTURY

The red velvet ground with large medallions within ogival lattice strapwork, linked by *çintamani* roundels and filled with interlocking tulips flowers, each medallion enclosing a floral spray of carnations and tulips
65⅜ x 48⅞in. (166 x 124cm.)

£10,000–15,000 $14,000–20,000
€12,000–18,000

The present panel employs the ogival lattice and oversized motifs characteristic of seventeenth century Bursa weaving. The large *çintamani* roundels at the intersections of the strapwork show well the tendency to stylise, simplify and sometimes enlarge certain motifs of the Ottoman repertoire. They are pleasingly echoed by the smaller roundels within the strapwork bands. For an example of large *çintamani* motifs employed singularly rather than in triplicate, see a fragment in the Musée Historique des Tissus, Lyons, inv. no.35.488. For further discussion of the flower-head and ogival lattice design see Lot 168, a cope made from panels of the same velvet.

152

AN OTTOMAN VELVET AND METAL-THREAD PANEL

BURSA, TURKEY, SECOND HALF 17TH CENTURY

The red ground with large, luxuriant date palm motifs framed within an ogival lattice, the stems of the palmettes and intersections of the strapwork culminating in crown-motifs.
54 x 48in. (137 x 122cm.)

£8,000–12,000 $11,000–16,000
€9,400–14,000

The distinctive date-palm medallion is among the most appealing of Ottoman motifs, and according to Atasoy appears frequently among Bursa velvets (Atasoy et al., 2001, p. 306). The crown motif employed at the intersections of the ogival strapwork is of Italian origin, derived from the baroque silks and brocades of Genoa, Lucca and Venice. An almost identical panel dated to the second half of the 17th century is in the Topkapi Palace Museum, inv. No. 23.291.



153

A LARGE SILK VELVET AND METAL-THREAD PANEL
BURSA, OTTOMAN TURKEY, FIRST HALF 17TH CENTURY

The red velvet ground with an ogival lattice enclosing striking oversized palmettes, the strapwork linked by crown and roundel motifs which are in turn encircled by vines issuing tulips.
59⅞ x 48⅞in. (142 x 124cm.)

£15,000–20,000

$20,000–27,000
€18,000–23,000

The confidently-drawn lotuses set within a vigorous ogival lattice are typical of the later seventeenth century tendency to introduce variety by enlarging motifs and elaborating upon the lattice strapwork. In the present example, the structure of the lattice is lent movement by the threaded, vine-like tulip heads. The crown is a variation on that seen in Lot 152, and the overall design of this panel is a fine example of the 'Italianate' style of Ottoman weaving, 'characterised by heavy ogival vines and large-scale stylised foliage', (Atasoy et al., 2001, p.303). For an example of almost identical design dated to the first half of the 17th century, see a long-sleeved kaftan in the collection of the Topkapi Palace Museum, Istanbul, inv. no. 13/1909.



154



155

154

AN OTTOMAN SILK VELVET AND METAL-THREAD CUSHION COVER (*YASTIK*)

BURSA, TURKEY, FIRST HALF 17TH CENTURY

Crimson velvet voided on a metal-thread ground, with staggered rows of carnations set within roundels, the petals of each decorated with *çintamani* motifs
51¾ x 25⅜in. (131 x 64.5cm.)

£4,000–6,000 $5,400–8,000
€4,700–7,000

PROVENANCE:
Viscount and Lady D'Abernon, Istanbul and then London, thence by descent to the present owner

Known as a *çatma* panel, the present lot would have been used in the 17th century as a cushion cover (*yastik yüzü).* Ottoman rooms were designed with low platforms, which were then furnished with bolster cushions against which to lean. The city of Bursa in north-western Anatolia, not far from Istanbul, was an important centre of textile production from the mid-fifteenth to the seventeenth centuries. The weavers there specialised in textiles intended for the decoration of interiors, and many fine examples of *çatma* panels are attributable to Bursa. They were typically decorated, as here, with arched lappets at each end. Each panel was usually a loom width (slightly more than two feet), again reflected in the present lot, (Ekhtiar et al., 2011, p.325). For a *yastik* alsoattributed to the 17th century and employing similarly striking 'zig-zag' detailing within large roundels, see Atasoy et al., 2001, p.320, fig.365.

155

AN OTTOMAN SILK VELVET AND METAL-THREAD PANEL

PROBABLY BURSA, TURKEY, SECOND HALF 17TH CENTURY

Of rectangular form, with repeating stylised carnations within an overall lattice of floral strapwork, the carnations decorated with a *çintamani* motif on each petal.
55⅛ x 48⅞in. (140 x 124cm.)

£7,000–10,000 $9,300–13,000
€8,200–12,000

The carnation blossom, or *karanfil*, was a favoured Ottoman motif. Over the course of the sixteenth century it became increasingly stylised and by the end of that century it was frequently rendered by Bursa weavers as the fan-shaped palmette seen here, known as *yelpazeli.* The auspicious *çintamani* motif decorating each carnation petal is a notable detail, recalling the very early Bursa velvets which employ only this motif. For examples of these see Atasoy et al., 2001, pp.298-299. For a comparable panel employing date-palms rather than carnations, see a fragment in the collection of the Metropolitan Museum of Art, New York, Acc.17.22.9.



156

A LARGE SILK VELVET AND METAL-THREAD PANEL
BURSA, OTTOMAN TURKEY, 17TH CENTURY

Of rectangular form, the red velvet ground with central frame delineated and a repeating pattern of large palmettes outlined and detailed with pistachio-green velvet pile, each containing a central flowerhead issuing carnations and tulips, within a pair of calyx and culminating in a triple-headed tulip finial.
67⅜ x 50in. (171 x 127cm.)

£20,000–30,000

$27,000–40,000
€24,000–35,000

The large palmettes are very finely-draughted and rendered in bichromatic velvet contrasted against metal-thread ground. For a closely comparable design attributed to the first two-thirds of the 17th century, see a panel in the Topkapi collection (inv. no. 13/1444) and published in Atasoy et al., 2001, pp. 314-315, fig. 338. The Topkapi example uses shades of crimson and pale green velvet pile as in the present example, noted by Atasoy as typical of the period and type. An important and early example of the palmette and calyx leaf design is held in the Sergiev-Posad Museum Preserve, Zagorsk (inv. 2284). It is dated to 1646 or earlier, on the strength of the extant records of the Zagorsk monastery and preserved in the form of a dalmatic, (Atasoy et al., 2001, cat. no. 46, pp. 247-248). A third and useful parallel showing the same overall design and triple-headed tulip, dated to circa 1600 and attributed to Bursa, may be found in The Freer Gallery of Art, Smithsonian Institution, Washington D.C. (inv. F1980.201).



157

VARIOUS PROPERTIES

157

TWO BLUE AND WHITE POTTERY TILES

OTTOMAN TURKEY OR PROVINCES, LATE 16TH CENTURY

Each of rectangular form painted with swaying tulips and roses amidst a scrolling tendril of *saz* leaves, mounted
Each 10¾ x 12½in. (27.4 x 31.8cm.) (2)

£15,000–20,000 $20,000–27,000
€18,000–23,000

PROVENANCE:
By repute, private French collection by 1974.

These tiles are unusual for their monochrome decoration in tones of cobalt-blue, demonstrating the elegant reinterpretation of Chinese blue-and-white porcelain under the Ottomans.

Despite the development of a broader polychrome palette in Ottoman Turkey, the taste for blue-and-white pottery could not be displaced (Atasoy and Raby, 1989, p.237). The elegant, restricted palette of cobalt-blue had developed from fifteenth to sixteenth century Yuan and Ming types (*ibid.*), yet the floral motifs employed on these tiles form part of the Ottoman decorative repertoire prevalent in Iznik pottery by the 1560s. The use of undulating saz leaves interspersed with stylised tulips in contrasting directions animates the tile such that there is no need for additional colour (*ibid.*, p.239). The rectangular shape of the tiles would suggest that they were made for a border panel. A similar border panel with comparable decoration is found above a doorway in the sultan's lodge of the Selimiye Mosque, Edirne, of 1569-75 (Carswell, 1998, p.79, fig.52).

Two closely comparable tiles from the same group were sold at Sotheby's, London, 6 April 2011, lot 431.



158

158

AN IZNIK BLUE AND WHITE POTTERY TILE

OTTOMAN TURKEY, CIRCA 1540

Painted with a large floral scroll and central swaying *saz* leaf, metal suspension mount
12¼ x 13in. (31.8 x 33cm.)

£10,000–15,000 $14,000–20,000
€12,000–18,000

PROVENANCE:
Private French Collection, sold Christie's, Paris, 7 March 2007, lot 141



AN EARLY OTTOMAN TOMBAK *MATARA* OF IMPERIAL QUALITY

PROPERTY FROM A PRINCELY COLLECTION

159

A *TOMBAK* FLASK (*MATARA*)

OTTOMAN TURKEY, LATE 15TH OR EARLY16TH CENTURY

On decagonal foot, the lyre-shaped body incised with scrolling palmettes and fitted with central open work stellar medallion rising to a tapering neck with ringed flaring rim, one side with pouring spout and suspension ring, collection inventory number to the foot
8½in. (21.6cm.) high

£200,000–300,000

$270,000–400,000
€240,000–350,000

A miniature in the *Tarih-i Sultan Süleyman* of Luqman, painted in 1580, depicts Sultan Suleyman the Magnificent praying in the Mausoleum of Eyup Ansari (*The Age of Süleyman the Magnificent*, 1987, no.43a, p.94). The official immediately behind him is holding the sword from the Has Oda and immediately next to him is a similar official holding a golden *matara* of a form very similar to the present example. Earlier sultans including Bayezid I (1389-1402), Murad II (1424-1451), Mehmet II (1451-1481) and Selim I (1512-1520) are all similarly depicted in the 1580 *Hunername* of Luqman (Rado and Anafarta, 1969, pls. 7, 12, 15 and 34). The *matara*, the bottle carrying the water for the Sultan to drink, was clearly one of the most important emblems of royal power from the early days of the dynasty.

Filiz Çağman wrote an article concentrating on the *matara* and its appearance and role in the palace in Istanbul (Çağman, 1987). Starting from a leather prototype of considerable antiquity, by the high Ottoman period the *matara* had achieved considerable status at the Ottoman court. She demonstrated that the first examples were registered in the court records during the reign of Sultan Bayezid II (r.1481-1512). There was no official 'holder of the *matara*' as a specific title at court, but it is most frequently depicted in the care of the *çuhadar*, the Master of the Imperial Wardrobe, the official second in importance after the *hasodabaşı*.

The early examples that are noted were made of leather, often covered with cloth, or of copper (*ibid*, p.87). Luxurious leather examples were produced, with excellent quality appliqué, such as one that was sent around 1590 by Sultan Murad III to the treasury of the Habsburg Holy Roman Emperor, Rudolf II, now in Vienna (*Turks*, 2005, no.357, pp.365 and 466). Further very fine leather examples of similar quality have survived including two in the Furusiyya Collection (Mohamed, 2007, nos.272 and 273, pp.280 and 281). In the first half of the 17th century the form was sometimes embellished with metal-thread and applique gemset jade panels, such as an example in the Moscow Kremlin that was given by Tsarevich Said-Burkhan Arlanovich to Tsar Alexei Mikhailovich in 1653 (*The Tsars and the East*, no.25, pp.66-67). The form was prestigious and was thus also copied in gilt-copper (*tombak*), as here, and also, in one magnificently opulent version dating from the second half of the 16th century, in repoussé gem-encrusted gold inset with gemset jade panels (Rogers and Köseoğlu, 1980, pl.49). Further examples were made for the treasury copying this or related leather forms, including a number different examples that use rock crystal as the main element (Rogers and Köseoğlu, 1980, pls.56, 66 and 67). Examples were commissioned from the potteries at Iznik, and prized imported Chinese porcelain was also adapted with the addition of *tombak* or silver spouts and thus converted into *mataras* for use in the court (*The Anatolian Civilisations*, 1983, nos.E.130 and E.131, pp.186-187). Specially embroidered red velvet covers were made so that they, like the state swords, could be covered during public displays (*The Anatolian Civilisations*, no.E.132, p.187; Turks, 2005, no.356, pp. 364 and 466).

There are two other known examples of this form in *tombak*. One, in the Metropolitan Museum of Art, New York, (inv. no. 1984.100) is of closely related but more rounded form. The other is in the British Museum, on show in the new galleries, of almost identical form and size to the present example (inv.1897.0320.1; Petsopoulos, 1982, pl.13c, p.35). Each has overall surface decoration of panels enclosing floral designs in comparable technique to each other; the Metropolitan Museum example has prominent tulips under the spout clearly indicating a date from the second half of the sixteenth century or later, much more probably well into the 17th.

The technique of the decoration on our *matara* however is very different, with densely hatched and pounced grounds against which the designs stand out much clearer. Furthermore, there are groups of short parallel lines used to shade each element. Both these elements come straight from the earlier Central Asian heritage of the Turks and can be found in numerous 14th century Golden Horde silver vessels including a number in the Hermitage (Usmanov, 2000, cat.54 and 109 among many others). This design feature, coupled with the complete absence of any of the vocabulary of the *saz* leaf style that was introduced in the early 16th century, indicates that this tombak *matara* dates from earlier than it has previously been catalogued. The respect with which tombak was regarded in the early Ottoman period is demonstrated by a pair of magnificent large candlesticks donated by sultan Bayezid II to his mosque in Edirne, (*Turks*, op.cit., no.256, pp.299 and 442), and an almost matching pair donated to the mosque in Amasya. Furthermore, the similarity of the fleshiness of the split palmettes and the energetic flow of the vines on our *matara* are closely related to the drawing on a small group of early Ottoman brass candlesticks which have been dated to around 1500, for example one in the Freer Gallery (Atil, Chase and Jett, 1985, no.27, pp.191-194; Petsopoulos, 1982, pl.22). The catalogue entry on the Freer candlestick also discusses and illustrates a similar example in the Victoria and Albert Museum. All are engraved with a fluidity of line that really stands out, and all have a gently pounce-matted ground – in the present case a different pounce was used for the main panel as for the border, to give a slightly different texture. All are examples of metalwork from before the advent of the *saz* style.

The technical quality of all aspects of this *matara* is outstanding; it is fully consistent with an object made for the Ottoman court at the highest level, created while the court taste still retained the ascetic elegance that was the mark of its earliest period under Sultan Mehmed II. The proportions are superb, but it also has wonderful details such as the imitation stitching, deriving straight from the leather originals, which runs along both sides of the upper 'seam'. It is a really magnificent piece of early Ottoman metalwork.





160

VARIOUS PROPERTIES

θ 160

QUR'AN

OTTOMAN TURKEY, DATED AH 961/1553-54 AD

Arabic manuscript on light brown paper, 275ff., 15ll. of black *naskh,* within gold and polychrome rules, gold and polychrome verse markers, *tajwid* in red, *sura* headings in white *thuluth* on gold and red illuminated panels, opening bifolio with gold and polychrome illuminated frontispiece framing 7ll. of *naskh*, final folio with dated colophon, some later owners' notes in order and on final folio, in dark brown morocco with gilt lobed medallion, green marbled paper doublures
Text panel 4½ x 2¾in. (11.4 x 7cm.); folio 6¾ x 4½in. (11.4 x 17.1cm.)

£6,000–8,000 $8,000–11,000
€7,100–9,400

θ 161

ABU HAMID MUHAMMAD BIN MUHAMMAD AL-GHAZALI (D.1111 AD): 14 VOLUMES OF *IHYA' 'ULUM AL-DIN*

SIGNED AHMAD 'ABD AL-RAHMAN AL-BAR, OTTOMAN EGYPT OR ANATOLIA, DATED AH 1135-1139/1722-1727 AD

Fourteen volumes of 'The revival of religious sciences', a seminal work on Muslim spirituality, Arabic manuscript on cream paper, approximately 19ll. of black *naskh*, key words picked out and underlined in red, red dots between text, occasional marginal notes, opening folio with title page, each with colophon, seven both signed and dated, three dated and two signed, with later owner notes, in brown morocco binding with stamped central lobed medallion, thirteen with flap, cream paper doublures
Folio 8⅝ x 6⅜in. (21.8 x 16.2cm.) (14)

£5,000–7,000 $6,700–9,300
€5,900–8,200

'The revival of religious sciences' (*Ihya 'ulum al-din*) is one of the most popular works on Muslim spirituality. One of al-Ghazali's (d. 1111 AD) major works, it comprises four main sections each with ten books: 1. the Acts of Worship (*'ibadat*), 2. the Norms of Daily Life (*al-'adat*), 3. the Ways to Perdition (*muhlikat*) and 4. the Ways to Salvation (*munjiyat*).

It is rare to have so many volumes preserved from one complete work. The present volumes include, section 1: *kitab al-'ilm*, *kitab qawa'id al-'aqa'd*, *kitab talawat al-qur'an* and *kitab tartib al-awrad*, section 2: *kitab al-halal wa al-haram*, *kitab adab al-sam'a wa al-wajd*, and *kitab al-ma'isha wa akhlaq al-nabawi*, section 3: books *kitab 'aja'ib al-qalb*, *kitab riyadat al-nafs wa tahdhib al-akhlaq*, *kitab afat al-lisan*, *kitab dhum al-ghurur*, and section 4: *kitab al-tawhid wa al-tawakkul*, *kitab al-niyya wa al-sadq wa al-akhlas* and *kitab al-tafakkur*. The names of four scribes are given in these volumes: 'Abd al-Rahman al-Bar on five volumes, Muhammad Dawud bin Salim bin Sa'id on two volumes, Sa'ad bin Omar bin Uthman al-A'mudi on one volume, and Omar 'Abd al-Rahman al-Bar on one volume.



161

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



θ 162

QUR'AN

SIGNED GHAYBI BIN 'UMAR, EDIRNE, OTTOMAN TURKEY, DATED THE END OF MUHARRAM AH 822/FEBRUARY 1419 AD

Arabic manuscript on paper, 346ff. plus two flyleaves, each folio with 13ll. of black *naskh*, gold and polychrome rosette verse markers, *sura* headings in gold *thuluth*, *'ashr* marked in gold and polychrome marginal roundels, *juz'* marked in gold *thuluth* in the margins, opening folio with later added carpet page illumination followed by a bifolio with elegant illumination framing 5ll. of *naskh* in clouds reserved against pink cross-hatched ground, final folio with signed and dated colophon, and with the later owner's name written in bold blue *naskh* on either side, restorations to opening and closing folios, in later Mamluk-style brown morocco with flap decorated with stamped and gilded geometric lattice
Folio 9¾ x 6⅝in. (24.8 x 16.8cm.)

£12,000–18,000

$16,000–24,000
€15,000–21,000

This rare early Ottoman Qur'an was copied in the period when the capital of the Ottoman Empire was based at Edirne (1363-1453). Although there are not many Qur'ans attributed to this centre, the original quality of this manuscript indicates imperial patronage. One of the Qur'an's most striking features is the remaining original illumination, particularly of the opening *shamsa*, which employs a wide range of bold colours juxtaposed with black and incorporates large fleshy flowerheads and serrated leaves amongst its decorative motifs. All of these features can be closely paralleled in the original wall painting of the Muradiye Cami in Edirne, the construction of which was completed in 1435-36.

The illumination of our manuscript also bears resemblance to a monumental Qur'an in the Museum of Turkish and Islamic Arts in Bursa which Raby and Tanindi refer to as 'probably the finest Ottoman manuscript to survive from the period before 1460' (MS.207; Raby and Tanindi, 1993, no.1, pp.106-11). Like ours, the illumination of that Qur'an has elegant headings in white stylized *kufic* on a ground of elegant gold arabesque heightened with red. The text is set in clouds against a red hatched ground decorated with occasional flowers. The verse roundels, like ours, are simple rosettes with polychrome highlights. The bold floral border on black ground that flanks the text panel on the opening bifolio is similar to the to the decoration that surrounds the headings on a Qur'an in the Chester Beatty Library (Lings, 1976, no.89, p.172). Like ours that has bold polychrome flowers on a black ground which surround similar titles. Tradition associates that manuscript with the Ottoman Sultan Beyazid I (d. AH 805/1401 AD) and again supports an Ottoman attribution for our manuscript.



θ **163**

MEHMED IBN SALIH YAZICIOGLU (D. 1451-52 AD): *RISALE-I MUHAMMEDIYYE*

SIGNED AL-HAJI MEHMED IBN ABU BAKR *KNOWN AS* HELVAJI, OTTOMAN TURKEY, IZMIR, DATED 14 SHA'BAN AH 1196/25 JULY 1782 AD

Poetry in praise of the Prophet Muhammad, Ottoman Turkish and Arabic manuscript on cream paper with *tre lune* watermark, 289ff. plus two flyleaves, 17ll. of black *naskh* arranged in two columns between gold and black intercolumnar rules, Arabic verses in red, within gold and black rules, catchwords, occasional marginal notes in red, opening bifolio with gold and polychrome illumination framing text, 36 similarly illuminated panels throughout, decorated with 39 illustrations, illustrative motifs, diagrams and *hilyehs*, colophon signed and dated, flyleaves with later owner's notes, in brown morocco with stamped and gilt central lobed medallion and flap, brown leather doublures with gold painted medallion and border

Text panel 9⅜ x 5⅞in. (23.7 x 14.7cm.); folio 12¾ x 8¾in. (32.3 x 22.3cm.)

£25,000–35,000

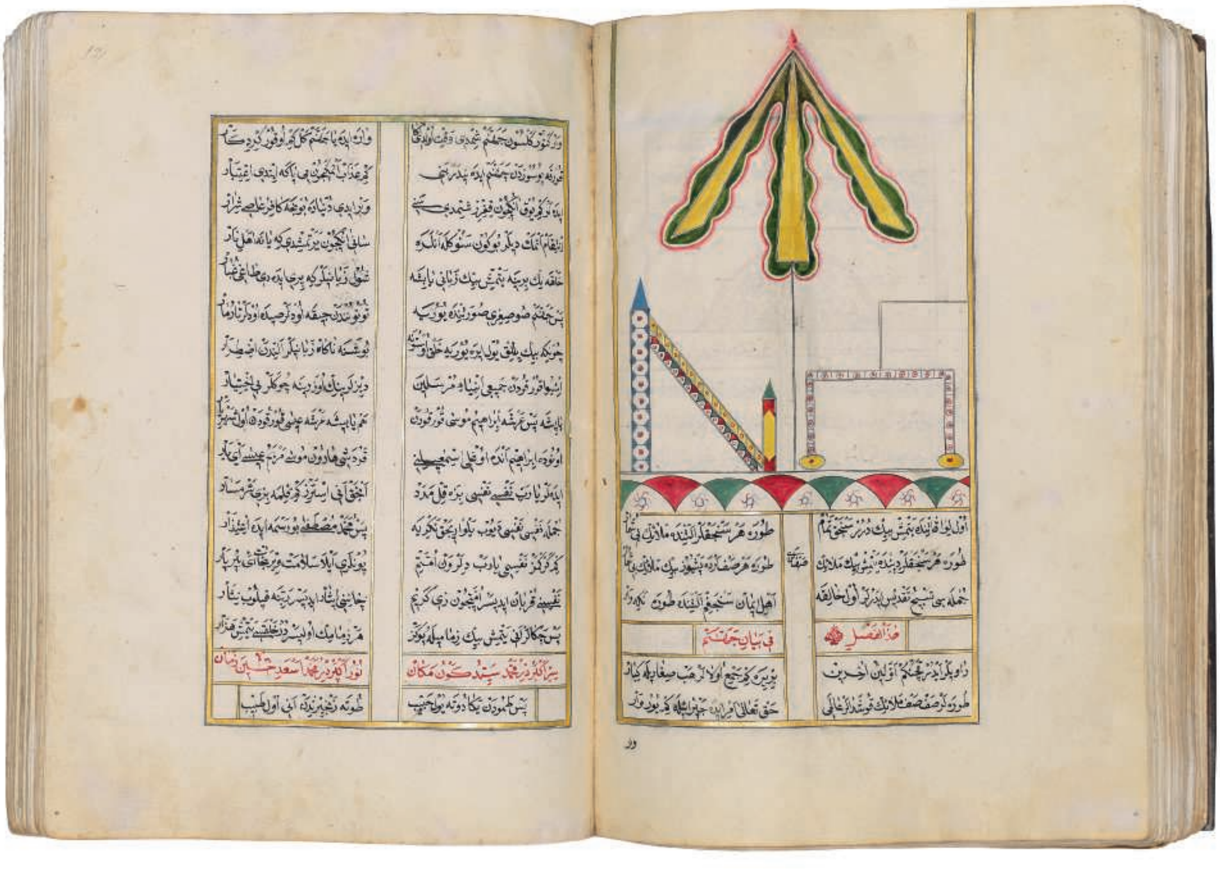
$34,000–46,000
€30,000–41,000

The present work is the author's own Ottoman Turkish translation of his original Arabic text *Magharib al-zamman li-ghurub al-ashaya fi'l 'ain wa'l-'iyan*. This lavishly illustrated copy contains numerous lively illustrations related to the life of the Prophet Muhammad, Adam and Eve, Mecca and Medina, the Hajj, as well as the al-Aqsa mosque, Dome of the Rock, Paradise, Hell, the Judgment Day and includes a *hilyeh* of the Prophet. The colophon names the scribe as al-Hajji Mehmed ibn Abu Bakr, better known as Helvaji.

A copy of this work, dated AH 1005/1597 AD (MS Turk. d. 6), is in the Bodleian Library, Oxford (Kut, 2003, no. 63, p. 47). For other copies see Blochet, 1932-33, A.F. 238, S. 319 – 21, and Rieu, 1888, 168a.

Another copy of the present work dated AH 1237/1822 AD was sold at Sotheby's, London, 25 October 2017, lot 52.







θ **164**

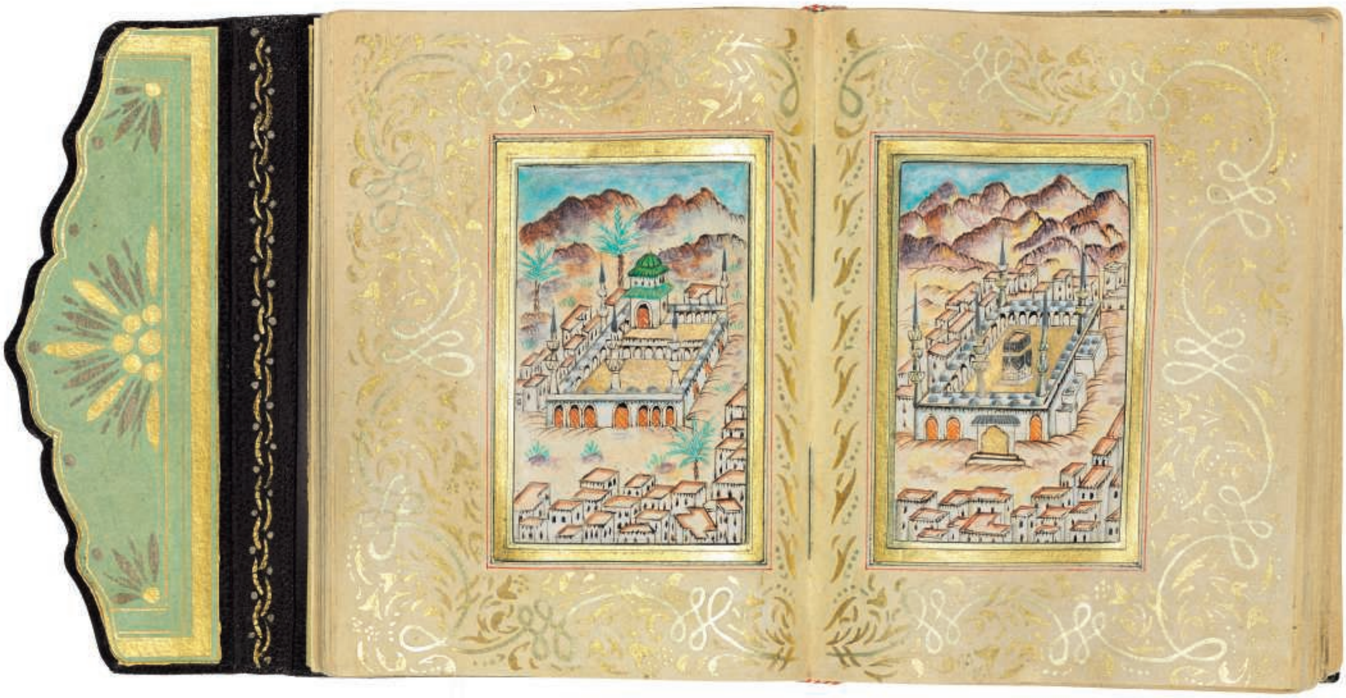
MUHAMMAD JARALLAH IBN ZUHAIRA AL-QURAISHI AL-MAKKI AL-HANAFI (D. 1553):
AL-JAMI AL-LATIF FI FADL (FADA'IL) MAKKAH WA AHLIHA WA BINA' AL-BAIT AL-SHARIF
SIGNED 'IZZ AL-DIN IBN MARHUM SHAYKH MUHAMMAD AL-MAONUFI, OTTOMAN NEAR EAST, DATED MONDAY 16 RABI' II AH 1109/FRIDAY 1 NOVEMBER 1697 AD

A treatise on the Holy City of Mecca, its people and the building of the Ka'ba, Arabic manuscript on burnished cream paper, 70ff., each folio with 23ll. of black *naskh* script, titles and important words in red, catchwords, occasional marginal notes, signed and dated colophon, in stamped brown morocco binding with cream paper doublures
Text panel 6¼ x 4in. (15.8 x 10cm.); folio 8¼ x 6in. (21 x 15cm.)

£15,000–20,000

$20,000–27,000
€18,000–23,000

This extremely rare text is one of the most important references to Mecca, comprising not only its history, but also the interpretation of Qur'anic verses regarding Mecca, its jurisprudential rulings and its famous landmarks. The author, Ibn Zuhaira, and this title are mentioned in the index of the monumental work Mohammad al-Mojan, *The Honourable Ka'bah: Architecture and Kiswa*, Makkah, 2010. It is among the earliest dated manuscripts of this work, which include a manuscript held in Leiden dated AH 1096/1685-86 AD (Or. 2661). Other copies are recorded in libraries in Paris, the British Museum and Cairo (C. Brockelmann, GAL, G. II, 381; S. II, 514).



θ 165

A MINIATURE COPY OF *AN'AM SHARIF*

SIGNED AND ILLUMINATED BY 'ABD AL-RAHMAN HILMI, A PUPIL OF MEHMED AL-SUKUTI, SHUMEN, BULGARIA, DATED AH 1280/1863-64 AD

Prayers, Arabic manuscript on cream paper, 72ff. plus six flyleaves, 7ll. of black *naskh*, *tajwid* in red, within gold and polychrome rules on wide borders with gold floral illumination, gold and polychrome verse markers, catchwords, headings in white *thuluth* on gold and polychrome illuminated panel, opening bifolio with gold and polychrome rococo-style illumination, decorated with seven *hilyehs,* illustrations of Mecca, Medina and the Dome of the Rock, the 99 names of God written on several pages within a lattice, final folio with signed and dated colophon in gold and polychrome illuminated panel, in original brown morocco binding with cusped flap decorated in two colours of gold with sunburst motif, green paper doublures, in original slip case
Text panel 2⅝ x 1⅝in. (6.5 x 4.2cm.); folio 4⅛ x 3in. (10.3 x 7.5cm.)

£15,000–20,000

$20,000–27,000
€18,000–23,000

This beautifully preserved prayer book is remarkable for its small size, and for its illuminations. The wording of the signature on our manuscript indicates that 'Abd al-Rahman Hilmi was both the calligrapher and the illuminator of this beautiful prayer book. 'Abd al-Rahman Hilmi is recorded as one of the few named Ottoman calligraphers active in Shumen in north-east Bulgaria in the second half of the nineteenth century, part of the master-student lineage of the renowned Hafiz Osman. The colophon states that he was the student of Sayyid Mehmed Al-Sukuti, who was in turn a student of Kadizade Sayyid Mehmed al-Husayni Efendi, who in turn studied under the celebrated master Egrikapili Mehmed Rasim Efendi, the student of Hafiz Osman's foremost student Yedikuleli Seyyid Abdullah Efendi. This lineage was featured on an *Ijaza* sold in these Rooms, 10 October 2014, lot 418.

Two of our calligrapher's recorded works were given as gifts from Sultan Abdulhamid II (r.1876-1909) (Stanley, 2000, p.507). The first, dated AH 1280/1865-66 AD was given to Ali Rif'at Pasha on his accession as Khedive of Egypt in AH 1302/1884-85 AD and was sold in these Rooms, 23 April 1991, lot 71, the second was gifted to al-Husayn, Sherif of Mecca (*ibid.*). This demonstrates the extraordinary regard 'Abd al-Rahman Hilmi's works held as they were considered as royal and diplomatic gifts.

The surviving examples of Ottoman Qur'ans and prayer books produced in Shumen reflect the city's role as a leading provincial centre for the production of manuscripts for much of this period. The illumination is typical of the Shumen style which features an opening bifolio in the traditional layout, but is filled with a well-modulated combination of modified Ottoman and novel European motifs. The colour palette used in our copy such as white, pink, pale-blue, purple, orange and green are another feature of Shumen Qur'an's and prayer books which were far more prominent than in traditional illuminations, in which gold and blue grounds played a dominant role (Stanley, 2009, pp.248 and 227). Other copies of Qur'ans written by Shumen calligraphers were sold in these Rooms 12 October 1978, lot 7 (a copy executed in Shumen in AH 1264/1847-48), 16 June 1987, lot 82, 26 October 2017, lot 229 and at Sotheby's, London, 21 November 1985, lot 390.

A similar miniature *An'am Sharif* was sold in these Rooms, 26 April 2018, lot 180.

Please see lot 167 for a Qur'an also produced in Shumen.





θ 166

ABI AL-TAYYIB AHMAD IBN AL-HUSAYN AL-MUTANABBI (D.965 AD): *DIWAN*

COMMISSIONED BY KATIB 'ALWAN IBN 'ABD AL-NABI AND SIGNED MUHAMMAD MUSLIH AL-DIN AL-QUDS, OTTOMAN TURKEY, ISTANBUL, DATED 14 RABI' I AH 1011/1 SEPTEMBER 1602 AD

Poetry arranged alphabetically, Arabic manuscript on cream paper, 235ff. plus five flyleaves, 15ll. of black *naskh*,arranged in two columns between gold and black intercolumnar rules, important words and phrases picked out and underlined in red, headings in gold *thuluth* outlined in black, within gold and polychrome rules, catchwords, copious marginal notes in black and red within polychrome outer rules, opening bifolio with contents in red, following folio in gold *thuluth* giving name of patron Katib 'Alwan ibn 'Abd al-Nabi, following bifolio with gold and polychrome illuminated headpiece and gold floral illuminated borders, signed and dated colophon, with later owners' notes and seal impressions, in brown morocco, yellow paper doublures
Text panel 7½ x 3⅞in. (19 x 9.7cm.); folio 10⅜ x 6in. (26.3 x 15cm.)

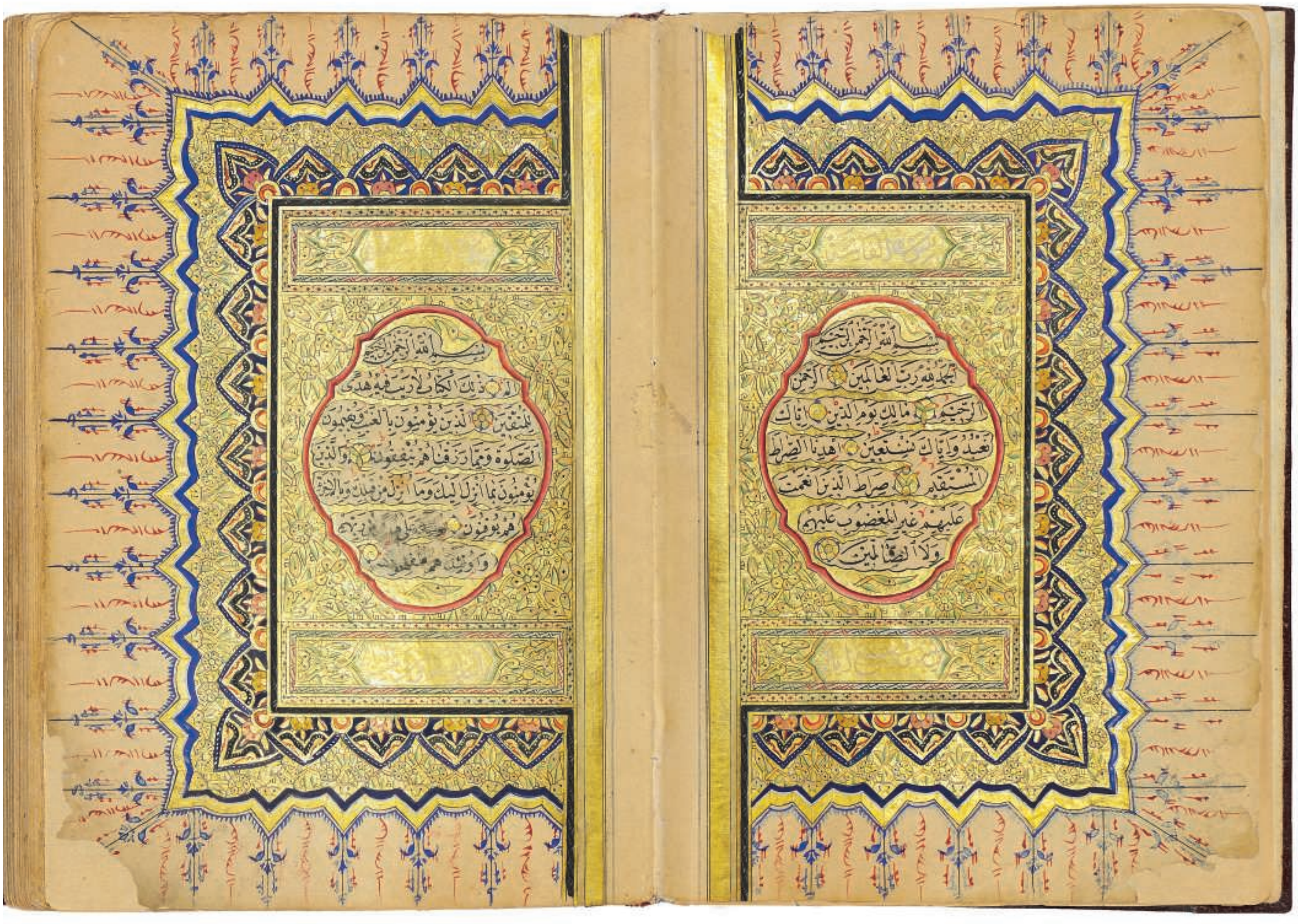
£6,000–8,000

$8,000–11,000
€7,100–9,400

The natural talent of al-Mutanabbi, heightened by his studious personality, resulted in a vast poetic output that varied in style and content throughout his career. His sojourns in Kufa, Baghdad and Syria were key factors in defining and developing his style and reputation. While his fame increased under the patronage of Amir Badr al-Kharshani in Damascus, it was within the court of Hamanid leader Sayf al-Dawla in Aleppo that al-Mutanabbi's literary career took off.

During his lifetime, al-Mutanabbi gained both fame for his remarkable literary proficiency and notoriety given his inflated aspirations and defiant individuality (Larkin, 2008, p. xi). Nonetheless, he remained surrounded by devoted admirers who defended him against his critics. Over time, the extent of his literary influence came to outweigh the critique of his character and from the eleventh century, his name became synonymous for "great poet" (Blachère, 1993, pp, 769-772).

The title page of the present anthology states that the manuscript was commissioned for the enjoyment of Katib 'Alwan ibn 'Abd al-Nabi, an official scribe of the Egyptian *Diwan*.



θ 167

QUR'AN

SIGNED BY ISMA'IL AL-HAQI, PUPIL OF SAYYID AL-HAFIZ 'ALI AL-RAMZI PUPIL OF SAYYID AL-HAFIZ AL-HAJJ AL-'ARIF BI-'AZZATI, PROBABLY SHUMEN, BULGARIA, DATED AH 1271 / 1884-85 AD

Arabic manuscript on dark cream paper, 297ff. plus two flyleaves, 15ll. of black *naskh*, within gold and blue rules, gold and polychrome verse markers, *tajwid* in red, *sura* headings in white *thuluth* within gold and polychrome illuminated panels, catchwords, some folios with floral gilt and polychrome marginal devices, opening bifolio illuminated in gold and polychrome with 7ll. of black *naskh* in clouds reserved against gold ground, colophon signed and dated within gold and polychrome illuminated panel, final bifolio with prayer in black *naskh,* in dark red morocco with flap decorated in stamped gilt designs, cream paper doublures
Text Panel: 3⅞ x 2⅜in. (9.9 x 5.9 cm.); folio: 6⅛ x 4⅝in. (15.4 x 11.6 cm)

£8,000–12,000

$11,000–16,000
€9,400–14,000

The colour palette used in our copy incorporating white, pink, purple, orange and green, are a typical feature of Shumen Qur'ans which were far more prominent than in traditional illuminations, in which gold and blue grounds played a dominant role (Stanley, 2009, pp.248 and 227). The opening bifolio is in the traditional Shumen layout, with an elongated cusped oval shaped medallion, and borders filled with a well-modulated combination of modified Ottoman and novel European motifs. Other copies of Qur'ans from Shumen sold in these Rooms include, 26 April 2018, lot 177, 26 October 2017, lot 229, 16 June 1987, lot 82, 12 October 1978, lot 7, and at Sotheby's, London, 21 November 1985, lot 390. For a prayer book also produced in Shumen see lot 165 in this catalogue.



168

A VELVET AND METAL-THREAD COPE

THE VELVET OTTOMAN TURKEY, 17TH CENTURY

The red ground with large lotus motifs enclosed by ogival lattice strapwork, each lotus head with a central floral spray of alternating tulips and carnations
48⅜ x 70⅛ in. (123 x 178cm.)

£10,000–15,000

$14,000–20,000
€12,000–18,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



Many important examples of Ottoman velvet are preserved in the form of liturgical vestments and may be found in the museums of Russian monasteries, such as the Zagorsk State Historical and Art Museum outside Moscow, and in some Eastern European churches. The use of Ottoman textiles in a Russian Orthodox context is recorded as early as 1681, in a painting located in the Iconostasis of the Archangel Cathedral within the Kremlin, Moscow which shows St Stephen clothed in a chasuble of Ottoman velvet (Atasoy et al., 2001, p. 238 fig.159).

Akin to a cloak, or the Orthodox *phelonion*, a cope is cut in a hemispherical shape, without sleeves, and fastened at the front. In the present example, the ornamental 'hood' and border are of a different textile, probably later in date, to the body of the cope. In the Historical Museum, Stockholm, there is a comparable cope combining Ottoman woven fabric with a hood and border of a different material. This example is dated to before 1645 and combines Turkish *serâser* with Polish embroidery, (Geijer, 1951, p.108, no.56). The body of the present cope is attributable to seventeenth-century Ottoman Turkey on account of its large motifs, ogival lattice and flower-heads, here comprising carnations and tulips sprouting from a rose. The combination of a delicate flower-head motif and ogival strapwork, is found in a number of comparable panels dated to the 17th century, see for example a panel in the Topkapi Palace Museum, Istanbul, inv. no. 13/1470 and Atasoy et al., 2001, p.314, figs. 336 and 337. For a panel of the same velvet, please see lot 151.

AN IMPORTANT EARLY OTTOMAN *FIRMAN*

169

A VERY LONG *FIRMAN* OF SULTAN MURAD II (R.1421-1444 AND 1446-1451 AD)
AMASYA, TURKEY, DATED 3 RABI' I AH 830/2 JANUARY 1427 AD

Arabic manuscript on six joined pieces of ivory paper, with an elegant *bismallah* and the black *tughra* of Sultan Murad II surmounting lines of neat black *naskh*, a few additional notes and stamps surrounding the main text block, further lines of similar script to the reverse, the signatures of numerous witnesses beneath the text, green textile backing to the top, slight staining to the edges
185 x 11½in. (469.9 x 29.2cm.)

£80,000–120,000

$110,000–160,000
€94,000–140,000

PROVENANCE:
Anon sale in these Rooms, 10 April 2014, lot 186

The content of this *firman* comprises a *waqfiyyah* setting up a charitable house built by the donor, Yürgüç Pasha, for the poor in Amasya. It lists the properties that belong to the charitable building and the numerous properties to fund the endowment. It also stipulates the appointment of a sheikh to oversee their lodgings, an imam for their instruction, four reciters of the Qur'an to read a juz' every day, a servant, a doorman, a cook and assistants, a baker and assistants, an accountant and a treasurer.

The *mutawalli* of the *waqf* is to be the son of the benefactor, Mustafa Beg, and his progeny, or to the descendants of another of the donor's progeny should this line die out. Salaries and the amount to be spent on provisions are then laid out. The various conditions of the *waqf* are then set up (including, for instance, which pieces of the property may be rented and for how long, provisions for repairs etc.) and the inviolability of the *waqf* is stated. It is dated 3 Rabi' I AH 830/ 2 January 1427 AD. It is witnessed at the bottom by various dignitaries and around the top it has been confirmed by various legal officials including the inspector on behalf of the Sultan. At the top is the *tughra* of Murad II.

Yürgüç Pasha was the son of Atabey 'Abdullah who was a teacher and a minister of Sultan Mehmed I (r.1403-1421), the father and predecessor of Murad II. Atabey 'Abdullah was appointed by Murad II as the ruler of Amasya in 1424. Yürgüç Pasha is recorded as having paid for the construction of a Mosque in Amasya in 1428 which still stands today and carries his name and houses his tomb. The *madrasa* and charitable house referred to in our *firman* were previously located opposite the Mosque.

Murad II (r.1421-1451) was unusual in having three known forms of his *tughra*. The first form was that used by Murad while he was still a prince prior to his coronation. That form of his *tughra* lacked a prominent *dal* letter form to complete the name Murad. The second form includes the prominent *dal* and was used after his coronation. The third form, which the *tughra* on our *firman* is included, incorporates the title *muzafar* at the top just below the three verticals. It is not certain when the transition from the second to the third form of the *tughra* happened. It has been suggested though by Suha Umur that this happened sometime in the late 1520's at around the time that our *firman* was written (Umur, 1980, pp. 102-107). Another *firman* of Murad II of the same form to our own dated to the equivalent of December 1441 is in the collection of the Staatsbibliothek in Berlin, (inv. Hs. or. 8178, Berlin, 1989, no. 314, p. 260).

بسم الله الرحمن الرحيم

عرض على هذا السفر الشرعي فنظرت فيما يحويه
الشرع فامضيته
الى شهاده فالفيته على قانون
ونفذته نمقه الفقير ابو الفضل محمد بن
المولى المرحوم محمد القاضي
بالعسكر روم ايلي
عفي عنهما

لما ثبت مضمون هذه الوقفية الشرعية الصحيح المعمول بها عندي
على وجه الخصم بشهادة الشهود الاربعة قبلتها وامضيتها
وقررتها بطلب المدعي زبره خادم الشرع الاحمدي
جعفر بن عوض المحمدي المولى يومئذ بالحاسية حالا
مفتيا بالامر السلطاني دام
عزه وسلطنته

هو الموفق

جميع مضامين هذه الوقفية وفحاويها من فاتحتها
الى خاتمتها عندي صحت ولدي ثبتت بالاعتراف
الواقف المومى اليه اعلى الله شانه وحكمت
بصحتها حرره عبد الرحمن بن محمد
المصلحي القاضي بمدينة
اماسيه غفر لهما العلي



الحمد لله الذي ملك عباده من ملكه مايشاء وقدر ارزاقهم في الارض والسماء له العظمة والكبرياء والشكر
والثناء ومنه الاحسان والخيرات والانعام والمبرات وكشف نقاب الغفلة عن قلوب العارفين ورفع حجاب



171

170

AN OTTOMAN GENEALOGICAL SCROLL (*SILSILENAME*)

OTTOMAN TURKEY, LATE 17TH EARLY 18TH CENTURY

Arabic manuscript on paper, with roundels outlined in gold containing the lineage of the twelve Imams ending in Muhammad al-Mahdi, in red and black *naskh* within gold and green circles, backed with green silk

70⅞ x 7½in. (181 x 19cm.)

£3,000–5,000

$4,000–6,600
€3,600–5,900

θ 171

AN ABRIDGED OTTOMAN GENEALOGY (*SILSILENAME*) OF THE PROPHET MUHAMMAD

OTTOMAN TURKEY, 18TH CENTURY

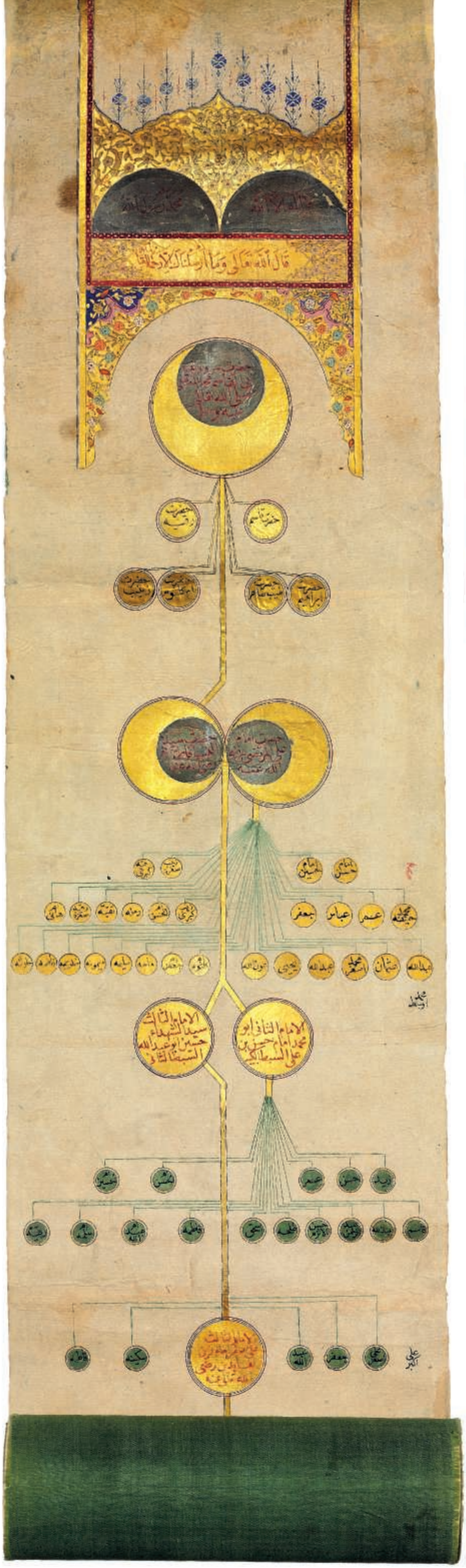
Arabic manuscript on cream paper with *tre lune* watermark, 8ff. plus nine flyleaves, text in black and red *naskh*, black lines connecting the genealogical tree, copious annotations in black, opening folio with name of Rustam Pasha, in paper covered red leather binding, blue paper doublures

Folio 12½ x 8⅝in. (31.8 x 21.8cm.)

£5,000–7,000

$6,700–9,300
€5,900–8,200

Genealogical manuscripts (*silsilename*) in the form of a scroll or a book were popular in the Ottoman period. Although generally classed as genealogies they in fact do not function strictly as such. They usually begin with an account of the Prophet Muhammad, followed by a history of the world from Adam to the reigning Ottoman sultan.



170



θ 172

AN OFFICIAL INVENTORY OF THE PROPERTIES OF THE LATE IBRAHIM ILHAMI PASHA (D. 1860)

OTTOMAN EGYPT, DATED AH 1289/1872-73 AD

Official legal document, Arabic manuscript on cream paper, 33ff. plus five flyleaves, 15ll. of black *naskh*, key words picked out in red, within gold, red and black rules, gold and polychrome roundels separating text, catchwords, occasional marginal notes, the opening bifolio with gold and polychrome illuminated headpiece surmounting text in clouds reserved against gold pricked ground, the final folio with dated colophon and two witness signatures, each folio with stamp of Qadi Muhammad Muhyi al-Din, in contemporaneous brown morocco with flap with stamped and gilt design, pink paper doublures with stamped floral decoration, with slip-case
Text panel 9 x 5½in. (22.7 x 14.2cm.); folio 12¾ x 8⅜in. (32.4 x 21.1cm.)

£12,000–18,000 | $16,000–24,000 | €15,000–21,000

The opening folio of this document is written by the judge Qadi Muhammad Muhyi al-Din, each folio bears his seal impression, and the final folio gives the confirming signatures of two witnesses.

This legal document concerns the properties of the late Ibrahim Ilhami Pasha. As the son of ʻAbbas I Pasha of Egypt, in turn the son of Tusun Pasha, he was a descendant of Muhammad ʻAli Pasha who is often credited as the founder of modern Egypt. An exuberantly carved cenotaph commemorating Ibrahim Ilhami Pasha is now at the *Hosh al-Basha,* the Tomb of the Family of Muhammad ʻAli, in the Southern Cemetery of Cairo (Williams, 2002, p. 126).



173

174

*** ~ 173**

AN OTTOMAN CORAL-INSET SWORD (*KILIJ*)

BLACK SEA COAST, PROBABLY TRABZON, 19H CENTURY

The blade of typical form with gold overlaid inscriptions and decoration, the sheath and hilt of gilt copper extensively inset with coral and turquoise
35in. (89cm.) long

£8,000–12,000 $11,000–16,000
€9,400–14,000

Similar Ottoman *kilijs* are published in Hales, 2013, p.209, nos.507 and 508. Another similar *kilij* was sold at Christie's London, 9 October 2014, lot 120 and 27 April 2017, lot 13

*** 174**

AN OTTOMAN SWORD (*KILIJ*)

TURKEY, THE BLADE SECOND HALF 18TH CENTURY, THE HILT POLAND OR AUSTRIA-HUNGARY, EARLY 20TH CENTURY

The curved watered-steel blade tapering to point, decorated with gold arabesques on the chappe and near the point, the silver quillons set with a single emerald to each side, the jade hilt of *karabella* form with small stones, the silver scabbard heavily worked in repoussé with ruby and emerald-set mounts
33in. (82cm.) in scabbard

£7,000–10,000 $9,300–13,000
€8,200–12,000

The shape of the hilt of our *kilij* is a derivation of the Austro-Hungarian type found on many edged weapons from the Ottoman provinces. Other published examples are in Petrasch et. al, 1991 and a *shahska* which sold at Christie's, South Kensington, 28 April 2017, lot 239.

Our blade has gold damascened scalloped decoration, comparable to, although more restrained than, a sword marked with the *tughra* of Sultan Osman III (r.1754-1757) kept in the *Rüstkammer* in Dresden suggesting ours was made at a similar period (Dresden, 2010, no. 346, p.353).





175

TWO SEATED PORTRAITS OF OTTOMAN SULTANS

OTTOMAN TURKEY, CIRCA 1700-1720

Opaque pigments heightened with gold on paper, within panel outlined in gold, red and blue, the margins with long *nasta'liq* inscription along the upper edge, identification in black *nasta'liq* script below, mounted
Each painting 7¾ x 3¼in. (19.2 x 8.6cm.); folio 9¼ x 5½in. (23.4 x 14.2cm.) (2)

£12,000–18,000 $16,000–24,000
€15,000–21,000

Each of these portraits is identified with couplets in Ottoman Turkish, with their ages and the lengths of their reign given in the margins. They depict Osman II (reigned four years (1618-1622), lived eighteen years) and Ibrahim I (reigned 9 years (1640-1648), lived thirty-four years).

Both sultans were sons of Sultan Ahmed I and both were executed by strangulation by the Grand Vizier of the time after perceived military defeats and imprisonment. Osman (the Young), was put to death by the Janissaries he tried to regain control after a campaign in Poland. Ibrahim (the Mad), was deposed and then executed three years after the city state of Venice retaliated to his invasion of Crete with a series of successful naval engagements and the blockade of the Dardanelles

Those two portraits are part of a tradition of royal portraits of the Ottoman period, most of which were made to illustrate texts such as the *Qifayet al-Insaniyeh*, the 'Physiognomy of the Ottomans', and the *Zubdat al-Tawarikh*, the 'Cream of Histories', both written by Seyyid Luqman Ashouri, the official chronicler (*shehnameci*) of Selim II and Murad III. Authors and artists after this period continued to add illustrations and descriptions of later Sultans to the original to bring it up to date. This portrait is likely to have come from one of these extended works, or a later manuscript on the same subject.

From the same series, a painting of Sultan Mehmet IV sold at Christie's South Kensington, 27 April 2017, lot 163. Another of Sultan Sulayman, from a different series of royal portraits, sold in these Rooms, 8 October 2015, lot 98.



θ 176

QUR'AN

OTTOMAN, PROBABLY MEDINA, 19TH CENTURY

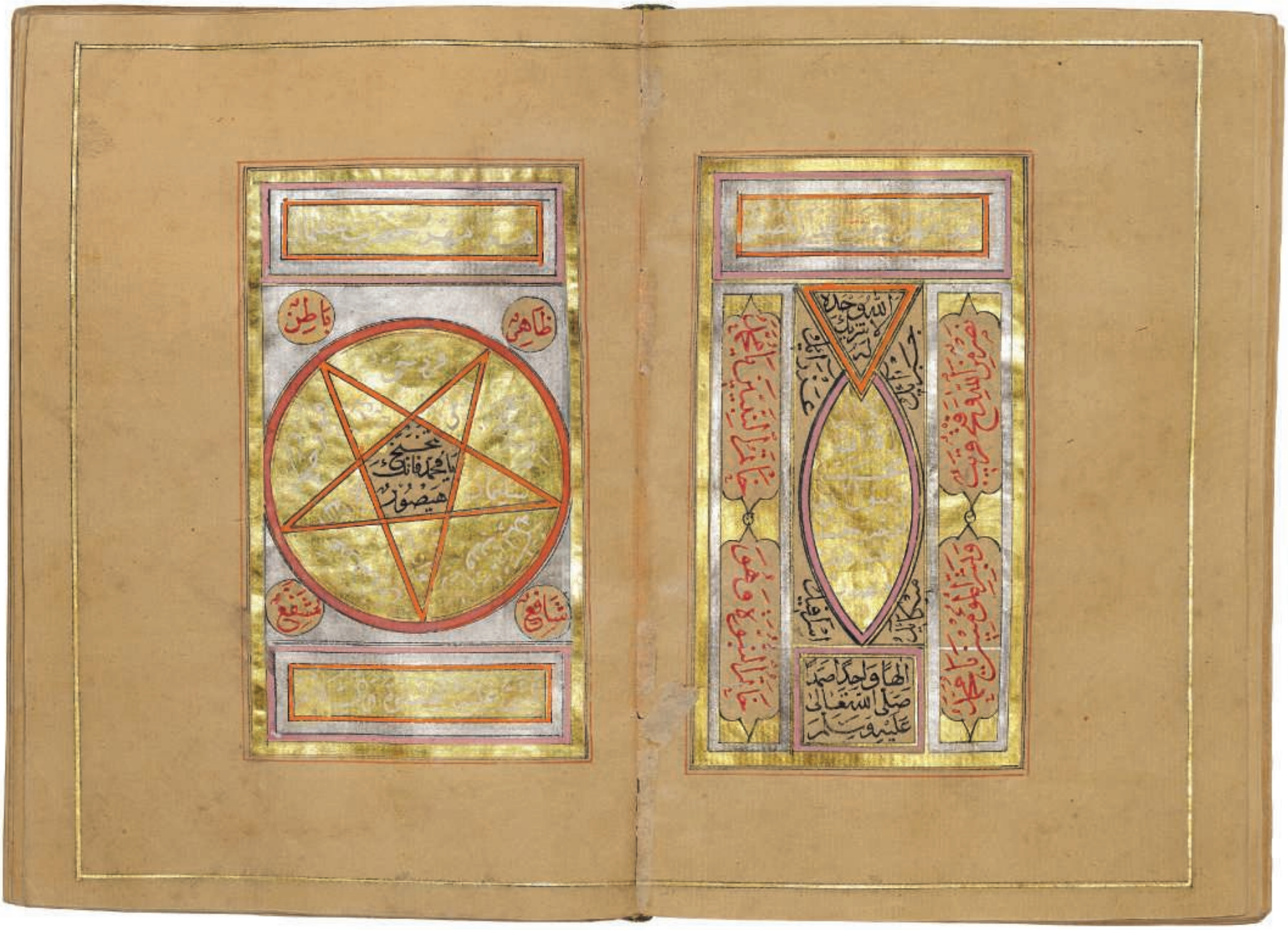
Arabic manuscript on cream paper, 303ff. plus three flyleaves, 15ll. of black *naskh, tajwid* in red, within gold and black rules, gold and polychrome roundel verse markers, catchwords, *sura* headings in white *thuluth* on gold and polychrome illuminated panels, gold and polychrome marginal motifs, opening folio heavily gilt with rococo-style polychrome decoration framing 7ll. of black *naskh* in clouds reserved against a pricked gold ground, final folio with possibly later added colophon signed 'Abdullah al-Zuhdi known as Katib al-Haram al-Nabawi descendant of Tamim al-Dari and dated 10 Muharram AH 1271/3 October 1854 AD, the tail with gilt scrolling foliate tendril, in brown morocco with flap decorated with gold painted central medallion and border, red paper doublures
Text panel 3⅜ x 2⅛in. (8.6 x 5.4cm.); folio 5⅜ x 3⅝in. (13.6 x 9.1cm.)

£15,000–20,000

$20,000–27,000
€18,000–23,000

The illumination of this Qur’an belongs to the decorative repertoire of the Ottoman-Baroque-Rococo style, which blends distinctly European features into the Ottoman taste. After Ottoman Turkish ambassadors were dispatched to Paris and Vienna, changes were sparked in Ottoman artistic and architectural production. Seen to reflect to Ottoman's establishment of a modern and cosmopolitan culture, European-style art and architecture was considered the most appropriate form of expression (Sardar, 2000). The opening bifolio of the present Qur'an demonstrates the elegant blend of the two styles. While the gold ground is pin-pricked with the Turkish *cintamani* motif, the vegetal motifs of the floral frame are reminiscent of rococo carved mirrors such as an eighteenth century example in the Victoria and Albert Museum (inv, no. 2388.1855).

A Qur'an with similar rococo-style illumination was sold in these Rooms, 25 October 2018, lot 243; see also Sotheby's, London, 22 April 2015, lot 76.



θ **177**

AN EXTENSIVELY ILLUSTRATED PRAYER BOOK: *AN'AM SHARIF*

SIGNED IBRAHIM AL-HAJJ *KNOWN AS* BERBERZADE, OTTOMAN TURKEY, DATED AH 1199/1784-85 AD

Arabic and Ottoman Turkish manuscript on cream paper, 178ff., plus two flyleaves, 11ll. of strong black *naskh* in clouds reserved against a gold ground, within gold, red and black rules, gold and black outer rules, gold and polychrome verse markers, catchwords, *sura* headings in white *thuluth* on gold and silver illuminated panels, 95 folios with illuminated *hilyehs,* diagrams and illustrations including Mecca and Medina, the final folio with colophon, signed and dated, with later owner notes and seal impression, in Ottoman stamped and gilt brown morocco with central lobed medallion and spandrels with flap, marbled paper doublures
Text panel 4⅛ x 2⅜in. (10.3 x 5.9cm.); folio 6¼ x 4¼in. (15.8 x 10.7cm.)

£25,000–35,000

$34,000–46,000
€30,000–41,000

An impressive Qur'an that was in the possession of Sultan 'Abdulhamid II records the full name of our calligrapher as Al-Hajj Ibrahim Al-Gihangiri, known as Berberzade (Derman, 2010, pp. 270-273, no. 65). He has been described as a master of *naskh, thuluth* and *riqa* scripts (*ibid.*); this manuscript presents an extremely rare and well-preserved example of his work.

This extensively and lavishly illuminated *An'am Sharif* dedicates 95 pages to illustrations depicting numerous subjects. These include: two bifolios with illustrations of Mecca and Medina, venerations of the Prophet Muhammad through depictions of his hand prints, foot prints, and his Seal of Prophecy, further pages pertaining to the other prophets such as the sword of 'Ali and the seal of the prophet Sulayman. These illustrations are preceded by a selection of Qur'anic chapters: *sura al-baqarah, sura ya-sin, sura al-dukhan, sura al-fath, sura al-rahman, sura al-waqi'a, sura al-mulk, sura al-naba', sura al-nazi'at, sura al-fajr, sura al-duhaa* and the remaining *suras* of *Juz'* 30.

A comparable *An'am Sharif* with 55 illustrations and illuminations was sold in these Rooms, 26 October 2017, lot 226.



178

A PENSIVE BEAUTY

SCHOOL OF LEVNI, OTTOMAN TURKEY, CIRCA 1710-1720

Opaque pigments heightened with gold on paper, the lady stands, wearing red robes, stripy sash and long gold cloak, her long black plait hanging down her back, in her hands she holds a gold-bound book, a smudge, possibly once a signature, in the foot, laid down between polychrome rules on gold-speckled pink borders, stuck down on card, mounted
Painting 6¾ x 3⅛in. (17.1 x 8cm.);
folio 7½ x 4in. (19.2 x 10cm.)

£10,000–15,000 $14,000–20,000
€12,000–18,000

This Ottoman miniature recalls the style of the court artist Levni (Abdülcelil Chelebi), active under the patronage of Sultan Ahmed III (r. 1703-1730). Levni was perhaps the greatest exponent of the 'Tulip Period' - a period in Ottoman history given to pleasure and extravagant living. Born in Edirne, Levni began his career as an illuminator and decorator but became known for the painting of portraits. His most important work is the *Surnama* of Vehbi, which he began in 1720, the year he was made *naqqash bashi*, but most characteristic amongst Levni's works are a series of single figures prepared for albums. Atasoy and Çagman write that Levni naturally perpetuated both the art of album making, which was established in the context of Ottoman miniatures in the beginning of the 17th century, as well as the great popularity of single figure studies (Atasoy and Çagman, 1974, p.76). Whilst he adopted the static poses and classical style of the early 17th century, he reproduced them in a softer but freer and livelier manner. These characteristics are found in the present miniature, as well as in a number in an album in the Topkapi Palace Museum (Stchoukine, 1971, pls. LXXIX-LXXXII). A similar miniature of a standing lady sold in these Rooms, 7 April 2011, lot 343.



(actual size)

179

AN ENGRAVED SILVER BOX WITH A GEMSET JADE PANEL LID

THE PANEL, OTTOMAN TURKEY, 17TH CENTURY, THE BOX, EUROPE, SECOND HALF 19TH CENTURY

On three paw feet, engraved with foliate scrolls, the jade panel with interlocking tendrils with serrated leaves bearing rose-cut diamonds, rubies and emeralds
4¼in. (10.8cm.) across

£15,000–20,000

$20,000–27,000
€18,000–23,000

Jade (*yashm*) was a material highly-prized by the Turkmen tribes for its prophylactic, talismanic and visual qualities. The technique of decorating objects with hardstones and gems set within floral mounts with gold and silver tendrils is characteristic of the Ottoman aesthetic. From the sixteenth century, the Ottomans decorated jewellery, weapons and vessels in this manner. A bracelet which sold in these Rooms, 16 October 2001, lot 262 demonstrates the technique. Weapons and horse trappings received similar treatment, as seen on a dagger and saddle published by Kürkman (1996, p.136-37). The above-mentioned examples mostly date to the seventeenth century, suggesting a similar date for the lid of our box.

It is clear that our box was assembled into its current form at a later stage, probably in the nineteenth century. The later silver body has been delicately engraved with European motifs. It is possible to assume that the lid was originally part of an Ottoman box before being re-mounted. Gem-studded objects similar to our box circulated among the Ottoman elite as gifts, along with high value objects such as Chinese blue-and-white porcelain and celadons, which were also sometimes studded with gems (Los Angeles, 2011, pp.156-57). A magnificent collection of such objects is currently housed and on display in the Topkapi Saray Museum (Istanbul, 2010, pp. 273-93).

A closely related box and mirror with similar jade and hardstone panels was sold at Sotheby's, 7 October 2009, lot 192 and 7 October 2015, lot 414. A further comparable gem-set Ottoman box, with denser designs was sold in these Rooms, 8 October 2015, lot 90.







180

FOUR IZNIK POTTERY TILE FRAGMENTS

OTTOMAN TURKEY, 16TH CENTURY

The largest with cloudbands and green marbling; the second with a swaying flower; the third, a border tile with bole-red register; the fourth, cusped, with floral sprig, each framed, old inventory numbered labels to the reverse
The largest 11½ x 8¾in. (29.4 x 22.4cm.) (4)

£6,000–8,000

$8,000–11,000
€7,100–9,400

PROVENANCE:

Heinrich Jacoby (1889-1964), president of the Persische Teppich Aktien Gesellschaft (PETAG), thence by descent until purchased by the current owner

LITERATURE:

Heinrich Jacoby, *Eine Sammlung Orientalischer Teppiche,* Berlin, 1923, abb.71, p.92 (one of the four)

Two complete tiles of this design, which together form a symmetrical concentric medallion design, were formerly in the collection of Thomas Bryan and Jeanne Whitney, left to the Musée des Arts Décoratifs in 1931, and are now on display in the Islamic Galleries at the Louvre Museum, Paris (inv. AD27751_1 and AD27751_2). Further tiles and tile fragments from the same collection were sold in these Rooms, 25 October 2018, lots 216 and 217.





PROPERTY FROM A PRINCELY COLLECTION

181

A *CUERDA SECA* CALLIGRAPHIC TILE

PROBABLY FROM THE MEVLANA TÜRBE, KONYA, EASTERN ANATOLIA, 1381-1382 AD

The curving earthenware tile with two large *kufic* letters with foliate terminals in white against a manganese ground with curving turquoise leafy sprays, thick glaze occasionally running, repaired old break, chips to edges, the reverse with metallic mount
16 x 10⅝in. (40.8 x 27cm.)

£25,000–35,000 $34,000–46,000
€30,000–41,000

PROVENANCE:
Private New York Collection, sold in these Rooms, 15 October 2002, lot 75.

This tile is one of a small group which appear to have come from the same frieze. These include one is in the Los Angeles County Museum of Art (Pal, 1973), one in The Art Institute of Chicago (inv. no. 1913-328), another in the Victoria and Albert Museum (1109/1109A-1898) and one in Berlin (Islamisches Museum I.1309/1310). These appear to show that there was originally a double row of inscriptions with *kufic* above and *naskh* below, the lower *hastae* passing up to the top level amongst the upper inscription. Related tiles of similar size but with arabesque panels are also known, including one in the Metropolitan Museum of Art; spolia from these reset on one of the tiled cenotaphs of the Alaeddin Türbe in Konya prove the link with this city.

The late Dr. Michael Meinecke, in a private letter with regard to this group of large curved tiles with very thick glaze and cuerda seca technique, expressed the opinion that they are most likely to be from the Mevlana Türbe in Konya. This building, the resting place of Jalal-al-Din Rumi and the centre of the *mevlana* dervish order named after him, had its central dome enlarged to its present cusped form by the Karamanid 'Ala al-Din 'Ali Beg. Now covered in turquoise tiles, a band of inscription runs around the cusped walls just below the conical roof. It appears probable that the detailed cuerda seca tile decoration extended further down the sides, or at least in lower bands when it was first executed, in areas that are now covered by plain turquoise tiles.





182

VARIOUS PROPERTIES

182

AN IZNIK POTTERY JUG

OTTOMAN TURKEY, CIRCA 1580

With *saz* leaves and elegant floral sprays, old collection label on base, repaired breaks
7⅞in. (19.9cm.) high.

£7,000–8,000 $9,300–11,000
€8,200–9,400

183

AN IZNIK POTTERY DISH

OTTOMAN TURKEY, CIRCA 1580

With whirling palmettes against a bole-red ground
11⅜in. (29cm.) diam.

£3,000–5,000 $4,000–6,600
€3,600–5,900



183

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

184

AN IZNIK POTTERY DISH
OTTOMAN TURKEY, CIRCA 1580

With a bouquet of five carnations rising from a bole-red cup surrounded by blue tulips and two sprigs of hyacinths, the rim with wave-and-rock pattern, small restoration
11¾in. (29.7cm.) diam.

£8,000–10,000 $11,000–13,000
€9,400–12,000



184



185

185

AN IZNIK POTTERY DISH
OTTOMAN TURKEY, CIRCA 1580

With bole-red *saz* leaves flanking a hanging medallion on fish-scale ground, the rim with wave-and-rock pattern
11⅝in. (29.6cm.) diam.

£7,000–10,000 $9,300–13,000
€8,200–12,000



186



187

186

A DIYARBAKIR POTTERY TILE
OTTOMAN TURKEY,
LATE 16TH/EARLY 17TH CENTURY

The polychrome underglaze decoration comprising of blooms and floral medallion within a lozenge of scrolling cloud, the reverse fitted with metallic suspension mount
15¼ x 10⅞in. (38.8 x 27.6cm.)

£6,000–10,000 $8,000–13,000
€7,100–12,000

PROVENANCE:
Anon sale, Christie's, London, 26 April 1994, lot 369

The design on our tile closely resembles the pattern seen on a tile panel at the Museum für Frühislamische Kunst in Bamberg (inv. BC193).

187

AN IZNIK POTTERY TILE
OTTOMAN TURKEY, CIRCA 1575

With a quarter of a composite flower with serrated blue leaves, on white ground
9⅜ x 9⅜in. (23.9 x 23.8cm.)

£8,000–12,000 $11,000–16,000
€9,400–14,000

188

A LARGE IZNIK BLUE AND WHITE POTTERY TILE
OTTOMAN TURKEY, CIRCA 1600

Of rectangular form, the central foliated lobed medallion surrounded by turquoise blue medallions, the spandrels with interlocked tendrils, the borders with strapwork, on stand
24¾ x 15⅝in. (63 x 39.7cm.)

£30,000–50,000 $40,000–66,000
€36,000–59,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

PROVENANCE:

By repute, private Armenian collection, acquired in the first half of the 20th century, thence to a private French collection by the 1980s

There are very few large Iznik tiles of the proportions of the present example. None survive in an architectural context, despite most of them being intact (Harvard Art Museum, inv.1960.17.0; Louvre inv.no.3919/2287, publ. *Turks*, 2005, p.348, ill.328; and examples in these Rooms 6 October 2009, lot 213; 7 October 2008, lots 399, 412 and 423). All of them also have their own border integral with the tile itself. Four of them, the Harvard and Louvre examples, together with lots 213 and 412 above, have essentially the same design, and yet there are sufficient differences that they cannot have been intended to be mounted together, and there are variations in size. The colouring differs, indicating different firings, and the Harvard example even has extra bands inside the border at each end, as if it the design has had to be extended to fit a certain proportion.

It has been suggested that these were never intended to be wall mounted. Rather, that they would have been used as the tops of scribe's tables. The proportions are exactly those of scribes' tables, although those that survive have tops of inlaid wood of the same technique and related design to the decoration on the sides. However the existence of the decagonal table with an Iznik tile top in the Victoria and Albert Museum demonstrates clearly that tiles were sometimes mounted into furniture by the Ottoman court in the 16th century (Stanley, 2004, no. 121, p. 106).



188



189

189

A FINE GOLD-DAMASCENED FOOTED CASKET
POSSIBLY ZULOAGA, TOLEDO, SPAIN, 20TH CENTURY

On four turned bun feet, with escutcheons bearing the Nasrid motto amidst geometric and stellar motifs on profuse foliate ground, illegible faint inscription inside the raised lid
3⅛ x 5⅜ x 3¾in. (8 x 13.6 x 9.5cm.)

£5,000–7,000 $6,700–9,300
€5,900–8,200

Toledo ware is unique and easily recognisable, with its regal black steel base and delicate gold. It remains an important part of the culture of Toledo, with much of the original technique being maintained in modern manufacture. Indeed, ten years' apprenticeship is required to fully master the craft, which is still being produced today.

The technique demands that a gold wire, or sheet, be laid out on a lightly engraved steel surface. A similar example to this lot is in the Khalili Collection (ZUL 9), illustrated further in Lavin (1997) cat. 91.

190

A SET OF THREE OTTOMAN JAM AND SPOON VASES
OTTOMAN TURKEY, PERIOD OF 'ABDULHAMID II (R.1876-1909)

Each with rococo open work body and fitted interior worked as a blooming flower, one lidded, each part with *sah* and *tughra* of Sultan Abdulhamid II
7¼in. (18.2cm.) high
51.66 oz. (1606.8 gr.) gross

£4,000–6,000 $5,400–8,000
€4,700–7,000



190

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

* 191

A GILT COPPER (*TOMBAK*) SHERBET CONTAINER

OTTOMAN TURKEY, LATE 18TH CENTURY

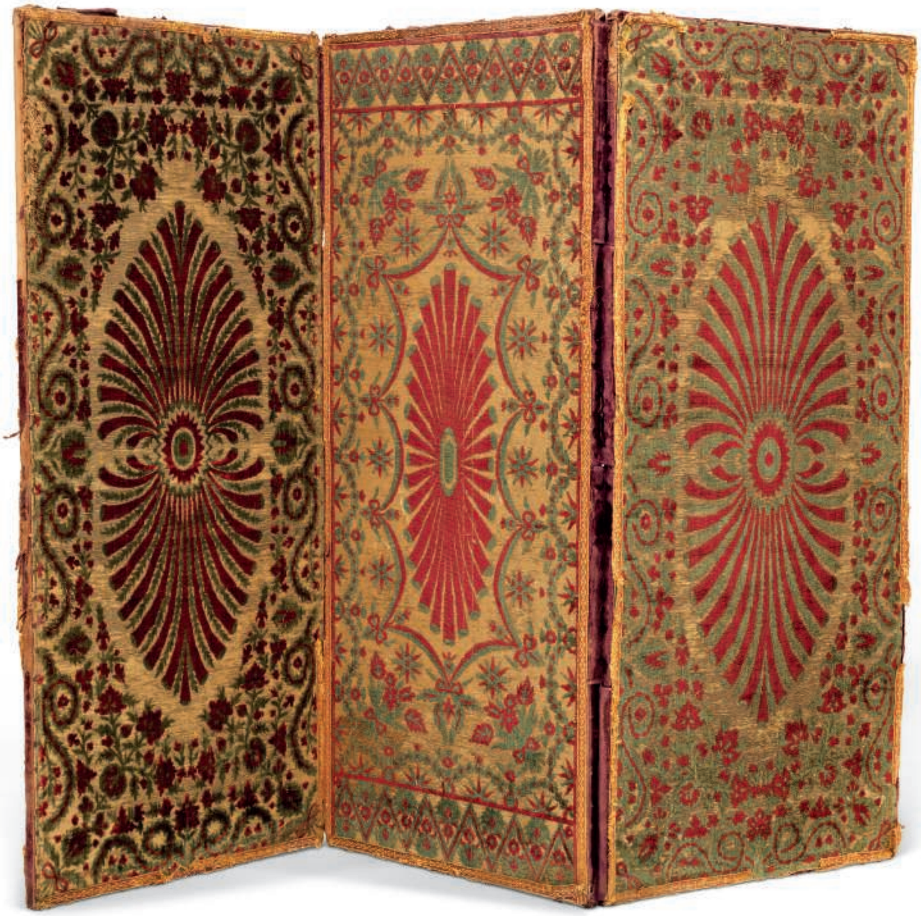
The latticed pyriform body fitted with two cast C-shaped handles and a tap, each topped by a flower, domed cover with similar finial, with cylindrical liner for coals or ice
16½in. (42cm.) high

£20,000–30,000 $27,000–40,000
€24,000–35,000

This gilt-copper sherbet container was very likely intended for domestic use in a wealthy household or in the more private part of a palace. Our samovar shares the same decoration, an overall repousse lozenge lattice, the centres of each lozenge with a vertical or horizontal indented line, with a tombak ewer and basin in the Museum of Turkish and Islamic Arts, Istanbul (*The Anatolian Civilisations*, 1983, no.E.344, pp.304-05; also *Topkapi à Versailles,* no.103, p.151). The tombak ewer and basin bear a *waqf* inscription stating they were endowed to the mausoleum of Perevniyal Valide Sultan in AH 1286/1869-70 AD. A silver ewer with a closely related lozenge lattice bears the tughra of Sultan Selim III and thus dates from 1789-1808 (*Four Centuries of Ottoman Taste*, no.27).

Two pyriform shaped tombak sherbet containers kept at the Topkapi Palace Museum and dated to the 18th century share the same repousse lattice as ours (Ulker, 2010, pp.208-209) The first, of squat form, shows the same indentation on each diamond. The second, of the same shape, is fitted with similar curving handles with bird finials, tap and domed lid, the finial with oversized flowers.





192

192

THREE OTTOMAN VOIDED VELVET AND METAL-THREAD PANELS

SCUTARI, ISTANBUL, FIRST HALF 19TH CENTURY

Mounted as a three-panel screen, the crimson and green silk pile voided on a golden metal-thread ground, each with central sunburst medallions and borders of floral swag design
Each panel 53⅛ x 23⅜ in. (135 x 59.4cm.) (3)

£7,000–10,000 $9,300–13,000
€8,200–12,000

The present lot belongs to an attractive group of 19th century cushion covers produced in Scutari, near Istanbul. A comparable velvet showing the symmetrical design, central medallion and floral swag border for which Scutari velvets are known is illustrated in Wace, 1934, Vol. 64, No. 373, 1934, pl.2, fig.A. A much larger velvet panel attributed to 19th century Scutari and decorated with a lobed medallion sold in these rooms, 26 Oct 2017, Lot 254.



193

193

AN EMBROIDERED PANEL

OTTOMAN CRETE, 18TH CENTURY

The decoration of repeating birds, vases, leaves and flowers arranged in horizontal registers, the borders with geometric patterns, mounted, framed and glazed
15⅜ x 29in. (40.4 x 73.5cm.)

£4,000–6,000 $5,400–8,000
€4,700–7,000

Most likely a pillowcase or cushion cover, the present lot is identifiable as Cretan on account of the frieze-like horizontal registers, bright, polychrome palette and bird-and-vase motifs. The peacocks and double-tailed mermaids (*gorgona*), also typical of Cretan work, reflect the Venetian influence on the Aegean island and the resulting effect of Renaissance motifs upon local craftsmanship. An embroidery attributed to 17th or 18th century Crete with similar fan-tailed peacocks and elaborate vases may be found in the Benaki Museum, Athens, Inv. ΕΕ 1571.



194

A SILVER-GILT REPOUSSÉ ICON DEPICTING THE BALIKLI MONASTERY IN ISTANBUL

OTTOMAN TURKEY, PERIOD OF SULTAN 'ABDULHAMID II (R.1876-1909)

The Theotokos shown accompanied by angels, the foreground showing a healing ceremony at the monastery's fountain, framed and glazed, with *tughra* and *sah*

18¾ x 15½in. (47.6 x 39.8cm.)

£5,000–8,000 | $6,700–11,000 | €5,900–9,400

The present icon depicts the monastery of the Mother of God at the Spring, not far from the Golden Gate in modern Istanbul. To either side of the Theotokos are the Greek words which translate, 'Life-giving Spring'. The name derives from a miraculous spring nearby, famed for its healing powers and an important centre of Christian pilgrimage from at least the late 5th or early 6th century, when a shrine was first constructed on the site. The compelling iconography shows the Mother of God seated atop a fountain which resembles a font, its waters falling on either side to a cruciform basin below. She is flanked by four magnificently-attired angels, their scrolls read χαόρε, 'hail', and the abbreviated forms 'M-T' 'Θ-Y', or ΜΗΤΗΡ ΘΕΟΥ – 'Mother of God'.

In the foreground, holy water is poured from flasks over the eyes of two supplicants. The scene recalls an early miracle story connected with spring, in which the future Byzantine Emperor Leo I the Thracian (d. 474) happens upon the holy water and at the divine instruction of the Mother of God uses it to cure a man of blindness. The icon is full of charming details, including the city walls of Istanbul in the background, the liturgical costumes worn by some of the onlookers and the fish swimming in the water of the sacred spring. In Turkish, the monastery is called *Balikli*, meaning the place of fish.



195

195

AN ORIENTALIST SILVER AND PARCEL-GILT SAMOVAR

MAURICE MAYER, FRANCE, CIRCA 1860

The body, sieve and burner with maker's mark 'MCE MAYER A PARIS', the lid with seated turbanned figure.
19¼ in. (48.8cm.) high; 8⅝ in. (22cm.) diam. at base
154.4 oz. (4,802 gr.) gross

£8,000–12,000 $11,000–16,000
€9,400–14,000

Maurice Mayer (1801-1864) was a celebrated nineteenth century silversmith and jeweller. The Mayer house was founded in Paris in 1839, and his maker's mark registered in 1846 (Allan, 2003, p.41). In 1853, he received the prestigious appointment of Fournisseur de l'Empereur, to the Emperor Louis-Napoleon Bonaparte (Napoleon III, r.1852-1870). At the time Mayer was working in Paris, Orientalism was an established element of fashionable French taste. The art of the Ottoman world, perceived as luxurious and sensual, had a particularly powerful impact. A samovar is usually associated with Russia and the Middle East. The work in silver and parcel guilt is evocative of, but does not copy, Middle-Eastern foliate motifs. The eagle and crown insignia of Napoleon III appears in a prominent position.

196

A LARGE IZNIK-STYLE POTTERY VASE

SAMSON, PARIS, FRANCE, CIRCA 1878

Of broad baluster form, the painted decoration consisting of flower heads and of swaying *saz* leaves, a silver mount applied to the lip
16⅝in. (42.3cm.) high

£3,000–5,000 $4,000–6,600
€3,600–5,900

Visit www.christies.com for additional information on this lot



196



197

197

A MORO SUIT OF ARMOUR

MINDANAO, PHILIPPINES, 19TH CENTURY

Formed of horizontal rows of ox horn plates, those on the shoulder and the six at the front with applied cusped palmette studs and stylised silvered copper foliage, plates linked by butted copper rings, opening down the front with stylised cusped foliate latches, short triangular skirt and short sleeves
32½in. (82.8cm.) long

£5,000–7,000 $6,700–9,300
€5,900–8,200

Another suit of armour attributed to Mindanao with similar foliate silver decorative panels was sold in these Rooms, 7 April 2011, lot 402.





■ **198**

A LARGE BONE-INLAID CABINET

THE PANELS, POST-MAMLUK EGYPT OR SYRIA, 16TH CENTURY, THE CABINET, FRANCE, 19TH CENTURY

The wooden cabinet comprising three rectangular doors surmounting further drawers, all decorated with 16th century bone-inlaid wooden geometric lattice, within later 19th century frame
74¾ x 92¾ x 19⅝in. (190 x 185 x 50cm.)

£6,000–8,000

$8,000–11,000
€7,100–9,400



■ **199**

A MASSIVE CAIROWARE SILVER-OVERLAID CIRCULAR TRAY

EGYPT OR SYRIA, LATE 19TH/EARLY 20TH CENTURY

Engraved with large calligraphic cartouches bordered by a wide register of *kufic* script on scrolling ground, with associated wooden stand
44½in. (113cm.) diam.

£8,000–10,000

$11,000–13,000
€9,400–12,000

At a time where European artistic production was turning to earlier Islamic prototypes, the general trend in the nineteenth century Egyptian cultural milieu was a rediscovery of the Mamluk "golden age" following the Ottoman rule (Vernoit, 1997, p. 229). The awareness of this legacy quickly reached Europeans who began collecting arts and artefacts from Cairo, and was catalysed by publications arousing interest in Mamluk artistic production. When such artefacts became harder to obtain, craftsmen and women were called upon in Cairo and Damascus to reproduce these much sought-after artefacts (*ibid.,* pp. 232-238). A variety of objects were produced including Qur'an stands, ewers, cup-holders and trays. The present tray reprises the large *thuluth* and *kufic* inscriptions characteristic of Mamluk metalwork.



200

A LARGE SILVER-EMBROIDERED CALLIGRAPHIC SILK PANEL
CAIRO, EGYPT, FIRST HALF 20TH CENTURY

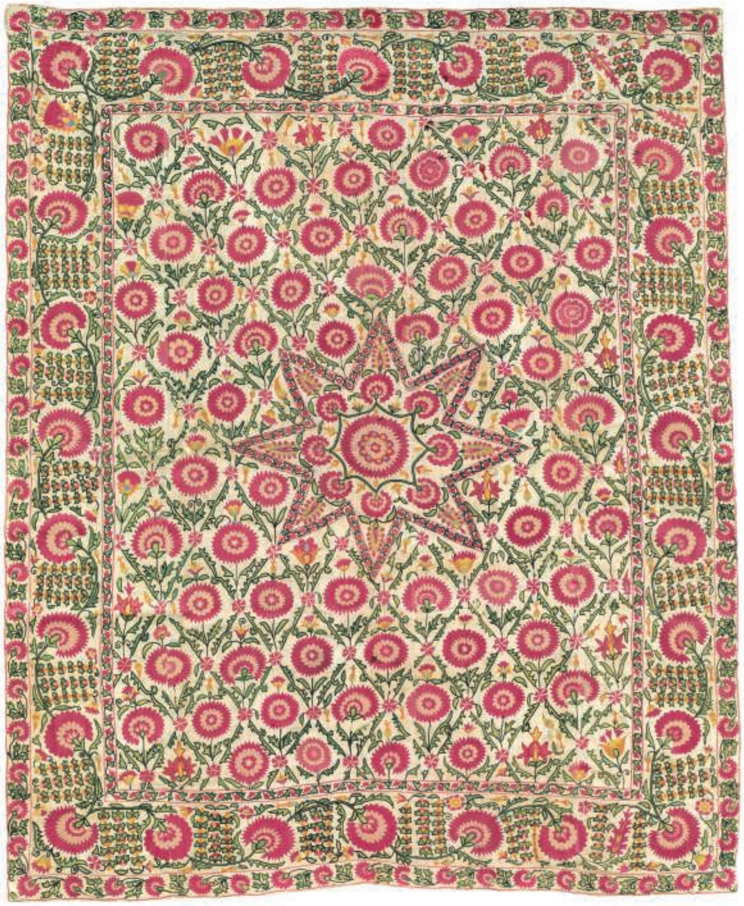
The oval cartouche with Qur'anic verses in monumental *thuluth* script in appliqué silver thread, on deep navy blue ground
31 x 86in. (78.8 x 218.5 cm.)

£10,000–15,000

$14,000–20,000
€12,000–18,000

INSCRIPTIONS:
Qur'an XLVIII, *sura al-fath*, v. 27

In the nineteenth and twentieth centuries, Cairo was the centre for embroidery in Egypt. Calligraphic panels produced in Cairo such as the present work would have been placed on walls, pendentives or hung from columns such that they would be clearly visible. The elegant *thuluth* inscription of the present panel closely resembles an embroidered panel from the *burqa'*, or the curtain that covered the door of the Ka'ba, in the Khalili collection published in Vernoit, 1997, no.10, p.28.



201



202

201

AN URA TUBE SUZANI

UZBEKISTAN, SECOND HALF 19TH CENTURY

Embroidered with an eight pointed star on a lattice of serrated leaves and flowers

92 x 73⅛in. (233.8 x 186cm.)

£6,000–8,000 $8,000–11,000 €7,100–9,400

202

A BUKHARA OR NURATA SUZANI

UZBEKISTAN, LATE 19TH CENTURY

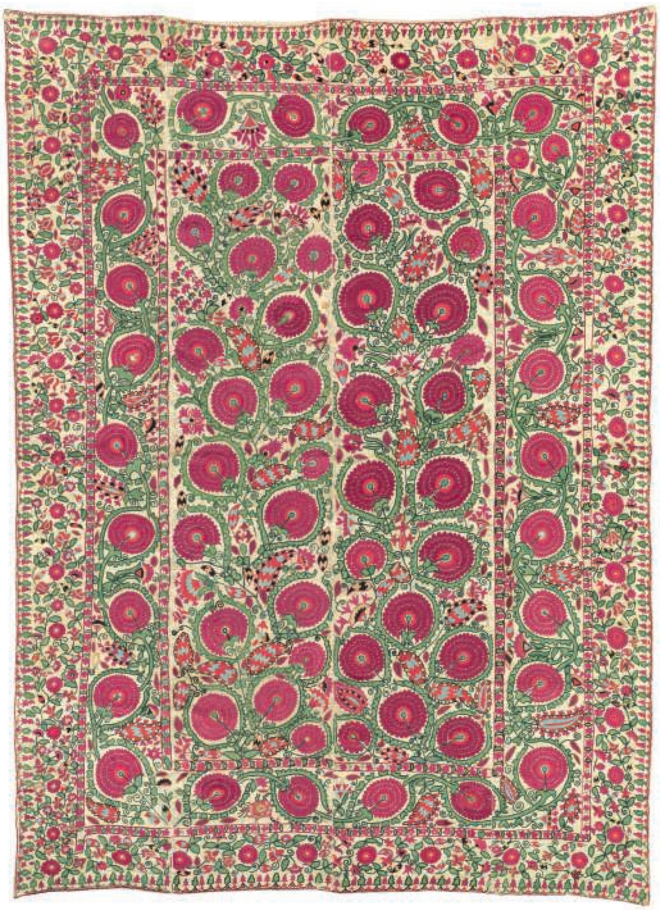
Embroidered with a large floral spray, the border with a lattice of serrated leaves

93½ x 62½in. (237.5 x 158.8cm.)

£4,000–6,000 $5,400–8,000 €4,700–7,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.


203


204

203

A NURATA SUZANI

UZBEKISTAN, 19TH CENTURY

Embroidered with flowering shrubs within a border of floral garland, on display frame
91 x 57in. (231.2 x 144.8cm.)

£4,000–6,000 | $5,400–8,000 | €4,700–7,000

LITERATURE:
Franz Bausback, *Susani, Stickerei aus Mittelasien*, Mannheim, 1981

The controlled floral decoration of this suzani, organised around an axis, as well as the use of shrub patterns, are all typical features of those produced in the Nurata region of south central Uzbekistan. They frequently also have a central stellar medallion. Between the floral sprays there is a single embroidered ewer. In Nurata this motif, sometimes flanked by birds, is believed to bring good fortune. Two suzanis of closely related design were exhibited in Mannheim (Bausback, 1981, pp.26 and 29)

204

AN URA TUBE SUZANI

UZBEKISTAN, 19TH CENTURY

The swaying vines laden with oversized serrated flowers laid out vertically, the borders with further similar motifs
91 x 67¼in. (231.2 x 170.8cm.)

£6,000–8,000 | $8,000–11,000 | €7,100–9,400

The vertical layout and predominant pink and green palette of this suzani is typical of the Ura Tube region. Another characteristic of this area are the smaller flower blooms, each contained within a crown of serrated leaves.



ORIENTAL RUGS AND CARPETS





PROPERTY FROM A PRINCELY COLLECTION

■ **225**

A RARE MUGHAL PASHMINA CARPET FRAGMENT

NORTH INDIA, CIRCA 1630-40

Very finely woven on white silk warps and red silk wefts, mounted and framed
6¼in. x 5⅞in. (16cm. x 15cm.)

£15,000–20,000 $20,000–27,000
€18,000–23,000

PROVENANCE:
Private New York collection 1960's
With the Textile Gallery, London, 2000, from whom purchased
by the present owner

The knot count is approximately 18H x 14V per cm.sq.

This fragment originates from an exquisite Mughal carpet, a member of a rare group of weavings from the reign of the Emperor Shah Jahan (1628–1658). These carpets all share a similar niche-and-flower arrangement and are executed in extremely finely woven pashmina wool on a silk foundation. The Paravicini carpet, now in a private Belgian collection (Daniel Walker, *Flowers Underfoot, Indian Carpets of the Mughal Era*, New York, 1997, cat. no.19, fig.88, p.91), most closely relates to our fragment and, although it has been reduced in size along the vertical axis, gives the clearest indication of the composition of our original carpet. The third example of the group, the so-called Aynard carpet, now in the Thyssen-Bornemisza Collection and on loan to the Fundación Colección Thyssen-Bornemisza (T-90) (D. Walker, *ibid*, cat.no.21, fig.92, p.94), has a more elaborately decorated red-ground field, is slightly less finely woven and likely to have emanated from a multiple niche *saf*.

Our fragment exhibits the ivory-ground of the spandrels displaying two partial flowerheads and a single curved green stem with a yet unopened yellow flower bud, together with a section of the inner guard and minor stripe. There are currently eight other identified fragments; the largest and most well-known is in the Metropolitan Museum of Art, New York, bequest of Benjamin Altman, 1913 (14.40.722). The MET fragment is from the lower left-hand side of the field, confirming the inclusion of a large central flower flanked by smaller ones growing from a floral landscape that is in line with the Paravicini carpet, but also reveals the addition of an architectural column. Three further fragments were gifted in 1908 by Denman Waldo Ross to the Museum of Fine Arts, Boston (08.388). Two are from the main border and the third shows the top right-hand side of the field, displaying the lower-most point of the thick leafy vine forming the mihrab, which rests on the capital of a further column. A fragment in the Al-Sabah Collection, Kuwait (Inv.no. LNS 16 R) shows the apex of the mihrab which terminates in a serrated trefoil motif. Another fragment, which would have joined directly onto the right-hand side of the Al-Sabah example, sold at Bonhams, London, 27 April 2004, lot 66. The next most recent example to appear at auction sold at Christie's London, 27 April 2017, lot 193 and comprised two vertically joined sections, which exhibited the ivory-ground spandrels, inner guard and minor stripes and main border of the top two corners of the original carpet. In her 1982 article May Beattie mentions a further fragment in Leicester (M. Beattie, Charles G. Ellis and Hanna Erdmann, 'The art of the Mughal carpet', *HALI*, Vol. 4 No. 3, 1982, p. 220) although it is not known whether this differs from the aforementioned examples. The present fragment is almost a mirrored section of the Bonham fragment and would have adjoined the Al-Sabah fragment but on the left hand side.

Pashmina wool has both lustre and durability, which has meant that the pile of the carpet has remained intact whilst the fragility of the silk structure has resulted in the creation of multiple fragments. The use of such wool, often mistaken for silk, along with a silk warp and weft has allowed for an incredibly fine weave. When this is combined with the skill and dexterity of the Indian court weavers, the result is wonderfully detailed and naturalistic floral representations. Such designs of flowering plants are widely found in the decorative arts as well as in the royal architecture of the Shah Jahan period.

■ 226

A MUGHAL 'ANIMAL AND PALMETTE' CARPET FRAGMENT

NORTH INDIA, EARLY 17TH CENTURY

Overall wear and corrosion, edges, frayed, scattered small restorations and touches of repiling.
5ft.2in. x 1ft.9in. (159cm. x 58cm.)

£3,000–5,000 $4,000–6,600
€3,600–5,900



This carpet fragment is part of one of the well-known Mughal 'animal and palmette' carpets such as The Widener Animal Carpet (M. Brand and G.D.Lowry, *Akbar's India: Art from the Mughal City of Victory*, New York, 1985, No.73). Their designs were heavily influenced by the Persian Safavid Animal Hunting carpets but have their own distinct style. Kurt Erdmann refers to the animals in the Mughal carpets as travelling at a 'flying gallop' across the surface and Friedrich Spuhler remarks on their elongated bodies which differ from their Safavid prototypes, (B.W. Robinson et al. *Islamic Art in the Keir Collection*, London 1988, pp.84-5). Now usually dated to the reign of Akbar (1556-1605), these carpets were obviously still popular in the middle of the century. A miniature in the Austrian National Library of this latter date, shows Prince Murad standing on a pair of such carpets (D. Duda, *Die Islamische Handschriften der Österreichischen Nationalbibliothek*, Vienna, 1983, pl.482). Many animals are identical to those found here, such as the tiger preparing to pounce, the alert rabbit and the white crane. A fragment from another 'animal' carpet, formerly in the Bernheimer Collection which sold in these Rooms, 14 February 1996, lot 47, displays a similar field design and palette but also includes a section of its original blue border which is filled with running deer, flanked on either side by narrow minor stripes that display miniature birds and animals. The deer in that border are remarkably similar to those in a detail of a manuscript illustrated in 1606-7 AD by the well known painter Mushfiq (Christie's London, 18 October, London, 1994, lot 8). It is highly probable that the well known artists at the time inspired the carpet weavers, it is therefore possible that this fragment was made in the second quarter of the 17th century. A further six fragments from this group were sold in Christie's London, 19 October 1995, lot 437. All of the fragments display considerable adjustments to the wefting in order to keep the rows of knots uniform. This is a feature noticeable in other early Mughal rugs including the *Waq-Waq* carpet, a fragment of which sold in these Rooms, 20 October 1994, lot 569.

For a comparable complete Mughal 'animal and palmette' carpet (358 x 160cm.), see Sotheby's, New York, *Carpets from the Estate of Vojtech Blau*, 14 December 2006, lot 54. The field shows a very similar arrangement of small animals amongst larger palmettes and flowers, and distinctive use of white raceme motifs. For a comprehensive discussion of this group of carpets and fragments, see Daniel Walker, *Flowers Underfoot: Indian Carpets of the Mughal Era*, The Metropolitan Museum of Art, New York, 1997, Chp. 4, The Carpets, Persian Style, pp.29-85, 'Scrolling vine and animal pattern', pp.45-57, fig. 41 (cat.no. 7a) for vertical fragments including a section of the lower border of the same design (Textile Museum, Washington Museum of Art, DC – Inv.R63.002), together with fig. 43 (cat.no. 7b) and fig. 44 (cat.no. 7c): Collection Howard Hodgkin, London, later sold Sotheby's, 24 October 2017, lot 191. Two further fragments bought on the London market in 1982 are now in the Keir Collection, London (B.W.Robinson *et.al, op.cit,* fig. 32 and 33, pp.84-5).

PROPERTY FROM A PRINCELY COLLECTION

■ 227

A RARE MUGHAL SILK CARPET

THE DECCAN, NORTH INDIA, LATE 17TH CENTURY

Minor touches of wear, localised restorations along the central axis, partially backed
7ft.11in. x 4ft.7in. (217cm. x 144cm.)

£60,000–80,000

$80,000–110,000
€71,000–94,000

PROVENANCE:

With Oliver Hoare, London
Khalil Talhouni, London and Amman
Private Collection, London, thence by descent to the present owner

By the mid sixteenth century Safavid Persia had accomplished a level of high sophistication in design and technique not only in carpets but also in architecture, bookbinding and manuscripts. The export of this energetic explosion of design was vastly speeded up when Shah Tahmasp became more overtly devoted to religion and as a result closed many of the royal design ateliers. Persian artists who went to India brought with them their acquired skills and workshop experience. Carpets under the Mughals in India therefore derived their designs heavily from those of Persia, to some extent copying extant Persian carpet designs, but also adapting the complex designs shown in book illustrations using curvilinear drawing techniques together with figural forms (Daniel Walker, *Flowers Underfoot, Indian Carpets of the Mughal Era*, New York, 1997, p.29).

When Akbar's son Jahangir succeeded the throne and became Emperor (r.1605 -1627), he continued his father's legacy as an avid patron of the arts which he passed to his grandson, Shah Jahan (r.1628-1666). Until around 1630 designs were based upon earlier Persian models but after this point artists were encouraged to develop a greater 'Indian' aesthetic. The floral design of this carpet is woven with a new and refreshingly accurate botanical realism, in response to Shah Jahan's enthusiasm for herbaria which was similarly employed in contemporaneous Indian paintings and architecture (see Robert Skelton, *A decorative motif in Moghul Art, Aspects of Indian Art*, Los Angeles, 1972, p.147). Many of their designs contained characteristic rich ruby-red fields with delicate lozenge lattices enclosing flowers. The chrysanthemum flowers represented in this carpet were amongst the most favoured flowers of Shah Jahan's court. Similarly, it can be seen in the borders of albums of the period such as around a panel of calligraphy in an album made for the emperor (Stuart Cary Welch, Annemarie Schimmel, Marie L. Swietochowski and Wheeler M. Thackston, *The Emperor's Album*, New York, 1987, no.56, pp.196-7). It can also be seen on a ceiling in the Aramgah in the Red Fort, Delhi, painted between 1639-48 (Daniel Walker, *Flowers Underfoot*, New York, 1997, fig. 85, p.89).

The Metropolitan Museum of Art in New York possesses a carpet where Persian-inspired stylised palmettes and leaves are mixed with realistically drawn flowers, illustrating this new trend, see M. S. Dimand and Jean Mailey, *Oriental Carpets in the Metropolitan Museum of Art, New York*, 1973, p.122. By the mid-1700s, as the Mughal Court transferred its economic and political focus from Persia to its new trading allies, the Western European powers such as Holland and England, it replaced the Safavid design ethos with a more European aesthetic that resulted in generally more regulated, less organic compositions and stylised design elements.

In India, like most other weaving centers in the world at the time, silk was considered among the most precious of materials and only a limited number of silk carpets and rugs were woven, making those that survive today very rare indeed. The present carpet is in a remarkable state of preservation. The deep ruby-red ground compliments the rich purple and golden yellow colours of the design and the carpet has a luminous and luxurious quality. Its appearance must have been quite striking against the cool white marbled floors of the palace upon which it would have been laid.

The present rug belongs to a small group of 'flower-in-lattice' pattern rugs, all of which have a delicately drawn overall lattice enclosing sprays of flowers shown facing forward and in three-quarter views, some depicted naturalistically, others more stylised, a border design of flowering carnations linked by an angular stems and rhythmically repeating flower heads in the guard borders and. In addition to the present lot, the pieces belonging to this group are; one in the Musée des Tissus, Lyon; a fragment in the Al-Sabah Collection, Kuwait; another fragment, presumably from the same carpet, in the Museum of Islamic Art, Qatar; a carpet sold from the Kevorkian Collection, Anderson Galleries, New York, March 11-13, 1922, lot 605; one sold from the Benguiat Collection, Anderson Galleries, New York, April 23, 1932, lot 26; another sold from the Untermyer Collection, Parke-Bernet Galleries, New York, May 10-11, 1940, lot 207; one sold from the Quill Jones Collection, Parke-Bernet Galleries, New York, March 21, 1952, lot 108; one formerly in the Cliff Collection, Detroit Institute of Art, and one formerly in the Corcoran Gallery which was sold in Sotheby's New York, 5 June 2013, lot 25 (J. Eskenazi, *Il Tappeto Orientale Dal XV al XVIII Secolo*, London, 1981, pl.35, p.95). A number of these examples, including the Corcoran carpet, have golden yellow guard stripes and purple minor stripes flanking the red border, whereas the present carpet has the opposite arrangement with deep purple guard stripes and yellow minor stripes.

This rare survivor, with its delicately curved trellis and sympathetically drawn flowers, is one of the last few carpets produced in the golden age of carpet weaving in India before the design of floral carpets became increasingly angular and stylised in their drawing in response to the above-mentioned European aesthetic, (see lot 287 in the present sale for a late 18th century silk Kashgar carpet of overall floral lattice design).





■ 228

A MUGHAL VELVET AND METAL-THREAD DIAS COVER
INDIA, LATE 17TH/EARLY 18TH CENTURY

Touches of localised rubbing to the velvet, oxidised metal-thread, backed with silk
7ft.2in. x 4ft.5in. (220cm. x 140cm.)

£40,000–60,000 $54,000–80,000
€47,000–70,000

PROVENANCE:
With Oliver Hoare, London, from whom purchased by the present owner

It is likely that velvet textiles were introduced to the Mughal empire from Safavid Persia, and while some were purchased there, it is thought that Persian craftsmen skilled in velvet weaving were present in Akbar's workshops. As a result, Safavid and Mughal velvets are often hard to distinguish from one another. Textiles had an important social function in Islamic society, and were intrinsic to certain formal customs in the Muslim kingdoms of both India and the Middle East. This tradition was perpetuated in India's Islamic kingdoms; textiles were seen as part of their wealth, and embassies were expected to offer the sovereign valuable woven fabrics. The finest fabrics were carefully preserved in the imperial treasury, to be shown at receptions held within the palace, or when important dignitaries visited the court. Such formal state occasions provided the opportunity to display robes of silk embroidered with gild or silver thread, as well as sumptuous rugs and hangings. Their opulence served as a compelling visual statement of the sovereign's power and standing, (Valerie Berinstain, 'Mughal Style', Hali, December 1990, pp.117-121).

Comparatively few textiles dating back to the early years of this long dynasty survive, but the exquisite miniatures painted in both imperial and regional courts provide important information about a great period in Indian textile history. By the end of the seventeenth century the Persian artists and their influence were beginning to wane in India and were travelling in the other direction, a process only speeded up by the plunder of Delhi by Nader Shah in 1748. The naturalistic floral designs of the mid 17th century under the reign of Shah Jahan (1605-27) gave way to a more reserved style at the turn of the century. This dazzling cut velvet with gold metal-thread brocading is striking both in its design and near perfect condition. Woven in three panels, the design is most unusual. The narrow alternating chevron rows of crimson velvet and gold brocade slice through one another giving the whole design a very modern but sumptuous appearance. A direct comparable of the present lot cannot be found, however a velvet floor covering with an overall design woven in contrasting red and ivory is published by Eberhart Herrmann, *Asiatische Teppich-und Textilkunst,* V. III, Munich, 1991, pl.69, pp.146-7.





Goethe Museum, Dusseldorf, photo: Dr. Barbara Steingißer.

VARIOUS PROPERTIES

■ 229

AN EXTREMELY LARGE AGRA CARPET

NORTH INDIA, CIRCA 1900

Overall excellent condition
28ft.8in. x 25ft.7in. (878cm. x 786cm.)

£50,000–70,000 $67,000–93,000
€59,000–82,000

PROVENANCE:
Formerly in the Goethe Museum, Dusseldorf, Germany

The massive size and excellent quality of this carpet demonstrates the full brilliance of 19th Century Agra carpet weaving. Given the enormous scale of the carpet, it is plausible that it was commissioned for European nobility during the colonial period. The claret field colour and design are a clear derivation of Safavid Isfahan carpets woven during the reign of Shah 'Abbas (1587-1629) as demonstrated by the beautifully drawn palmettes, undulating cloud bands and scrolling vinery. The 'Shah 'Abbas' design, as it came to be known, was employed on Agra carpets of the finest quality, where the fineness of weave allowed the weaver to best express the intricate, almost three-dimensional complexities of the pattern. An even larger example measuring 31ft. x 26 ft.6in. (945cm. x 808cm.), gifted to the Detroit Institute of Arts by Mrs. Byron C. Foy (Thelma Irene Chrysler) in memory of her father, Walter P. Chrysler, founder of the Chrysler Corporation, sold Christie's New York, 20 April, 2010, lot 250.







231

■ 230

A LARGE LAHORE CARPET

NORTH INDIA, CIRCA 1930

Of Safavid 'vase' design, overall excellent condition
22ft.4in. x 16ft. (685cm. x 490cm.)

£12,000–16,000 $16,000–21,000
€15,000–19,000

The design of this carpet is a direct copy of the 'vase' carpet in the Baltimore Museum of Art (M.S. Dimand and Jean Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York, 1973, fig.103, pp.72-73). A carpet of identical design but marginally larger in proportion, sold in these Rooms, 26 April 2018, lot 298.

■ 231

AN AGRA CARPET

NORTH INDIA, CIRCA 1890

Of *Herati* pattern, full pile throughout, a thin repair running part of the way through the field, sides rebound
14ft.3in. x 16ft.9in. (436cm. x 518cm.)

£18,000–25,000 $24,000–33,000
€22,000–29,000



232



233

PROPERTY FROM A NORTH AMERICAN COLLECTOR

■ 232

A 'GHIRLANDAIO' RUG

BERGAMA REGION, WEST ANATOLIA, 18TH CENTURY

Some areas of wear and loss, occasional spot repairs and localised touches of repiling
8ft.3in. x 5ft.2in. (253cm. x 161cm.)

£4,000–6,000 $5,400–8,000
€4,700–7,000

The design of the present rug was named after Domenico Ghirlandaio the mid-15th century Italian artist who depicted a rug with this design in his painting, *Madonna Enthroned* for the church of San Giusto alle Mura which is now in the Uffizi Gallery, Florence, (Volkmar Gantzhorn, *The Christian Oriental Carpet,* Köln, 1991, ill.482). While the exact type of rug depicted in this painting has never been found, the field design of the present lot and associated carpets are similar in style to the painted rug. This design can be encountered in Turkish carpets dating back to the fifteenth century but which continues to be seen well into the nineteenth century. Serare Yetkin classifies the rug depicted by Ghirlandaio, and by association similar rugs, as type III Holbein carpets based on the octagon-in-squares centres of the medallions (S. Yetkin, *Historical Turkish Carpets,* Istanbul, 1981, pp.59-65). The design layout is based upon two octagons each set within a medallion framed by radiating hooked *guls* superimposed on a concentric stepped reserve, enclosed within a quartered and serrated flowerhead border. An earlier 17th century example, formerly in the Bernheimer Collection, sold in these Rooms, 14 February 1996, lot 110, now in the Zaleski Collection, Italy. For further closely related examples see; E. Herrmann*, Von Uschak Bis Yarkand*, Munich, 1979, pl 3, p.31; E. Herrmann, *Seltene Orientteppiche VIII*, Munich 1986, pl.9, pp.34-5; E. Herrmann, *Seltene Orienteppiche IX*, Munich, 1987, pl.10, pp.36-7.

■ 233

AN EAST ANATOLIAN RUG

EARLY 19TH CENTURY

Full pile throughout, a few repairs and localised spots of old moth damage, a couple of small holes some loss at one end
7ft.4in. x 4ft.6in. (228cm. x 142cm.)

£3,000–4,000 $4,000–5,300
€3,600–4,700

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

■ 234

A KARAPINAR RUNNER
KONYA REGION, CENTRAL ANATOLIA, EARLY 19TH CENTURY

Uneven wear, scattered areas of loss and damage, backed
13ft.2in. x 4ft. (403cm. x 124cm.)

£7,000–10,000 $9,300–13,000
€8,200–12,000

This village rug from the Karapinar area displays two oversized cruciform medallions and a characteristic field outline that reverts back to far older animal fur rugs. A similar runner but one which displays three lozenge medallions, is illustrated in Brüggemann, W. and Böhmer, H., *Rugs of the Peasants and Nomads of Anatolia*, Munich, 1983, pp. 162-3, no. 20. A further comparable can be found in Maurizio Battilossi, *Tappeti d'Antiquariato. Catalogo V*. Turin 1990, no. 20



234

VARIOUS PROPERTIES

■ 235

A CENTRAL ANATOLIAN KILIM
KONYA REGION, FIRST HALF 19TH CENTURY

Woven in two joined panels, a few minor light surface marks, overall good condition
13ft.7in. x 5ft. (418cm. x 153cm.)

£3,000–5,000 $4,000–6,600
€3,600–5,900

The present kilim shows a number of characteristics associated with those woven in the central Anatolian Konya region. The white ground colour, the fact that it is woven in two halves in wool with no cotton, the proportions and the colour palette are all indicative of kilims from this region although there is some overlap with surrounding regions. The energetic and radiating design of three oversized hooked hexagons that sit independent of one another on a white ground filled with various filler motifs are woven in the tapestry technique with elements of the design highlighted with weft wrapping. The lively colour palette contains a number of attractive colours including a rich aubergine dye which is well saturated. A closely related example was shown in 1982 by Bertram Frauenknecht in his exhibition 'Anatolia Kilims', *Hali,* Autumn 1983, p.337, fig.1, a further example is in Yanni Petsopoulos, *Kilims*, London, 1979, fig.137, pp.113-124.



235



236

■ 236

A CENTRAL ANATOLIAN PRAYER RUG

KONYA REGION, EARLY 19TH CENTURY

Full pile throughout, corroded light brown, a single minute hole, overall good condition
5ft.8in. x 4ft.7in. (177cm. x 144cm.)

£8,000–12,000 $11,000–16,000
€9,400–14,000

PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

■ * 237

A 'LOTTO' RUG

PROBABLY USHAK, WEST ANATOLIA, FIRST HALF 17TH CENTURY

Minor spots of light wear and old repair, corroded black, light blue original kilim strip at each end
5ft.5in. x 3ft.11in. (165cm. x 119cm.)

£20,000–25,000 $27,000–33,000
€24,000–29,000

PROVENANCE:
European Noble collection
Christie's, London, 17 October 1996, lot 432



237

The cloudband border design in this rug can be seen in paintings as early as 1611; the majority being illustrated during the period 1660-70 (O.Ydema, *Carpets and their Datings in Netherlandish Painting 1540-1700*, Zutphen, 1991, pp.36, diag.8.) These indicate that this rug could date from as early as the first quarter of the 17th century.

The rugs, when illustrated in paintings from the period, were generally depicted as table coverings, although, in some depictions, they are used on the floor. An unusual feature in this example is that each cloudband motif faces towards the field design. This would indicate that it was made to cover a surface with the border design which could be viewed from any side. A very similar example is housed in the Museum of Applied Arts, Budapest, inv.no. 7.969, however the endless repeat design is not as centralised as our example (M. Franses, *In Praise of God, Anatolian Rugs in Transylvanian Churches, 1500-1750*, Sabanci University, Istanbul, 2007, pl.7, p.138). A number of comparable examples are preserved in Hungary and Romania (Gyula Vegh and Karoli Layer, *Turkish Rugs in Transylvania*, London, 1977 reprint, pl.5; Ferenc Batari, *Ottoman Turkish Carpets*, Budapest, 1994, no.13, p.108). This latter example is particularly close to the present rug with its large scale cloudband motifs pointing away from the centre of the rug. Further comparable examples sold in these Rooms, in *The Aita Collection*, 18 October, 2001, lot 228, and 27 April, 2017, lot 186.



238

VARIOUS PROPERTIES

■ 238

A BIJAR CARPET

WEST PERSIA, THIRD QUARTER 19TH CENTURY

Ends in need of securing, a repaired crease-line to one side, overall very good condition
11ft.3in. x 5ft.8in. (345cm. x 177cm.)

£4,000–6,000

$5,400–8,000
€4,700–7,000

The exquisite design and vivacity of colour of the present carpet had, by the 19th century, become so well associated with the north west that it was given the name 'Garrus', a small weaving centre near to Bijar, although it was not exclusively woven there. One of the best known carpets from that group, inscribed as being the work of Garrus and dated 1794, was formerly in the McMullan Collection, now in the Metropolitan Museum of Art, New York (M.S. Dimand and Jean Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York, 1973, fig.120, p.87). The same large-scale tre-foil palmettes, issuing star-like anemones appear on a carpet sold as part of the Dani and Anna Ghigo Collection, in these Rooms, 12 May 2016, lot 315. A further related example is illustrated in Murray L. Eiland Jr. & Murray Eiland III, *Oriental Carpets, A Complete Guide*, New York, 1973, fig.72, p.102. The richly coloured elegant design lent itself to the demands of the European interior particularly in the second half of the 19th century, and as a result a number of examples are found today in country houses through Britain and Western Europe.

■ 239

A BAKHTIARI RUG

WEST PERSIA, CIRCA 1890

Overall excellent condition
6ft.6in. x 4ft.3in. (203cm. x 133cm.)

£5,000–7,000

$6,700–9,300
€5,900–8,200



239

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



240

■ 240

A LONG KURDISH RUNNER
AZERBAIJAN, CIRCA 1860

Light even overall wear, minor touches of repiling and a few small repairs, outer guard stripe missing at each end
19ft.1in. x 2ft.10in. (613cm. x 86cm.)

£5,000–7,000 $6,700–9,300
€5,900–8,200

■ 241

A KARABAGH KELLEH
SOUTH CAUCASUS, MID 19TH CENTURY

Of *Harshang* design, minor spots of localised repiling, overall good condition
19ft.6in. x 6ft.6in. (600cm. x 202cm.)

£10,000–15,000 $14,000–20,000
€12,000–18,000

This design of flaming palmettes enclosing stylised peony blossoms, was coined the *Harshang* pattern by Charles Grant Ellis but is also known as the 'Joshugan', or 'Shah 'Abbas' design. (S Yetkin, *Early Caucasian Carpets*, vol. I, p. 64). Ellis notes that the design originated either in Khorossan or India, and is closely related to the Afshan design which was also heavily used in the region in the earlier 18th century. Harshang and Afshan design endless repeat pattern carpets were standard fare in Karabagh in the 18th century and were not considered rare. (C.G. Ellis, *Early Caucasian Rugs*, pl.28.) Yetkin lists 19 examples, most with blue grounds. Nor were they then particularly coveted: "These rugs do not appear often in museum holdings, perhaps due to the recognition that their pattern was neither rare nor as effective as other early Caucasian designs" (Ellis, p.86) a situation which has obviously changed as seen by various high prices achieved at auction over the past couple of decades.
A closely related example in the Glencairn Museum, Bryn Athyn, displays the same palmette and serrated leaf border as the present lot but displays a variant of the 'Shah 'Abbas' design but one which displays a stronger emphasis on the horizontal arrangement of the flaming palmettes (Dennis R. Dodds and Murray L. Eiland Jr., *Oriental Rugs from Atlantic Collections*, exhibition catalogue, Philadelphia, 1996, pl.93).



241



242



243



244

■ 242

A PETAG TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1930

Of Caucasian 'dragon' design, some localised light wear, overall good condition
10ft.9in. x 8ft.1in. (334cm. x 247cm.)

£5,000–7,000 $6,700–9,300
€5,900–8,200

The PETAG workshop (Persische Teppiche Aktien Gesellschaft), was a German initiative founded in Berlin in 1911. Guided by the scholar/dealer Heinrich Jacoby (1889-1964), author of *Eine Sammlung Orientalischer Teppiche*, Berlin, 1923, amongst other works, a large workshop was opened in the city of Tabriz, north west Persia. Its aim was to produce carpets of the highest quality in order to combat the decline in quality encountered due to the mass production of carpets in the late 19th century. PETAG carpets are identified by their use of particularly lustrous *kurk* wool, natural vegetal dyes and their distinctive 'signature' formed of three *çintamani* roundels arranged in a triangular formation, often located in the far corner of the field or border pattern.

The design of this carpet derives from a late 17th/early 18th century Karabagh 'Dragon' carpet, the design evolution of which has been well documented by Charles Grant Ellis, *Early Caucasian Rugs*, Washington 1976, pp.12-16 and 32-59, and Serare Yetkin, *Early Caucasion Carpets in Turkey*,London, 1978, vol.II, pp.8-40. Comparable examples produced at the PETAG workshop have sold in these Rooms on 14 October 2004, lot 95 and 10 April 2008, lot 222.



245

■ **243**

A SAROUK FEREGHAN CARPET
WEST PERSIA, CIRCA 1890

Overall very good condition
11ft.4in. x 8ft.3in. (350cm. x 253cm.)

£4,000–6,000 $5,400–8,000
€4,700–7,000

■ **244**

A PART-SILK TABRIZ CARPET
NORTH WEST PERSIA, CIRCA 1920

Overall excellent condition
9ft.2in. x 5ft.2in. (281cm. x 160cm.)

£7,000–9,000 $9,300–12,000
€8,200–11,000

■ **245**

A KARADJA CARPET
NORTH WEST PERSIA, CIRCA 1890

Localised areas of light wear, a few areas of minor repiling, minor loss at each end
18ft.1in. x 10ft.5in. (552cm. x 323cm.)

£8,000–12,000 $11,000–16,000
€9,400–14,000



PROPERTY FROM A PRIVATE GERMAN ESTATE

■246

AN IMPRESSIVELY LARGE NORTH WEST PERSIAN CARPET

CIRCA 1920

Full pile throughout, a few minute spots of repiling, otherwise excellent condition
38ft.7in. x 16ft. (1180m. x 490cm.)

£35,000–45,000

$47,000–60,000
€41,000–53,000



MASTER WEAVERS MOHTASHAM

When selecting oriental carpets there are certain weavers from particular workshops, or *kharkhannas,* which will always carry a premium in terms of finesse, scarcity and craftsmanship. These names are now synonymous with representing the very pinnacle of artistry demonstrated in the art of carpet weaving in the late 19th and 20th centuries. They are the Master weavers Hadji Mohammed Mohtasham (Kashan, central Persia); Hadji Jalili (Tabriz, north west Persia); Mohammed & Sadeq Seirafian (Isfahan, central Persia); Dr Hekmatnejad (Isfahan, central Persia) Faizollah Hagighi (Isfahan/Tabriz, central and north west Persia); Dabir (Kashan, central Persia); Amoghli and Saber, (Meshed, east Persia).

Hajji Mollah Mohammed Hassan Mohtasham was generally regarded as being one of a handful of master weavers who helped re-establish Kashan as an important weaving centre in Persia at the end of the 19th century, (Adil Besim, *Mythos und Mystik, Alte und Antike Textilkunst*, vol.3, Vienna, 2000, no.49). The soft *kurk* wool, rich colour palette and purple silk selvages found on the following three lots in this sale are typical characteristics of the fine quality weavings produced at his workshop.



247



248

VARIOUS PROPERTIES

■ 247

A KASHAN 'MOHTASHAM' PRAYER RUG
CENTRAL PERSIA, CIRCA 1890

Full pile throughout, overall very good condition
6ft.4in. x 4ft.4in. (198cm. x 135cm.)

£6,000–8,000 $8,000–11,000
€7,100–9,400

PROPERTY FROM A PRIVATE IRISH ESTATE

■ 248

A KASHAN 'MOHTASHAM' CARPET
CENTRAL PERSIA, LATE 19TH CENTURY

Localised touches of wear and a few reweaves, overall surface dirt with occasional spot marks, minor loss to one side guard stripe
12ft.1in. x 8ft.5in. (370cm. x 262cm.)

£6,000–8,000 $8,000–11,000
€7,100–9,400



VARIOUS PROPERTIES

■ 249

A KASHAN 'MOHTASHAM' CARPET

CENTRAL PERSIA, LATE 19TH CENTURY

Full *kurk* wool pile, overall excellent condition
9ft.7in. x 6ft.6in. (297cm. x 204cm.)

£24,000–28,000

$32,000–37,000
€29,000–33,000

The combination of repeating lozenges each with individual shrubs or other floral devices, is reminiscent of 18th century Khorasan carpets, and the exquisite colouring, create a dazzling kaleidoscopic field design. A 'Mohtasham' carpet even closer to the 18th century Khorasan prototype than the present lot and likely woven a few years earlier, sold in these Rooms on 7 October 2010, lot 210, achieving a record price at auction for a carpet of this type.

SEIRAFIAN

For three generations the master weavers of the Seirafian family in Iran have produced rugs that are widely considered today as being some of the best carpets woven in the 20th century. In 1939 the respected banker, investor and carpet collector Haj Agha Reza Seirafian (1881-1975) decided to enter the carpet industry after acquiring two unfinished rugs from a master weaver. By using the best materials, designers and weavers, the Seirafian workshop conformed to a new standard of quality, tripling the knot count from an average of 270 knots per square inch to approximately 500 or more. This level of excellence continued as Seirafian's seven sons followed in his footsteps, along with a number of his twenty-four grandsons. His sons, from the eldest to the youngest were; the late Mohammad Ali, Mohammad, the late Sadegh, the late Ahamad, Ali, the Late Hossein and Hassan Seirafian. A number of the most notable grandchildren were the sons of Mohammad Seirafian; Mehdi, Moitaba and Bagher, (see lot 250 in the present sale).

The hallmark of Seirafian carpets is the exceptionally high quality of materials used in their production. Very often woven on a silk foundation the hand knotted pile is finely spun from the soft *kurk* wool that is shorn from the chest and shoulders of young lambs. This allows the weavers to achieve a much tighter weave and therefore a higher knot count which in turn allows for more intricate and elaborate designs to be woven. The additional accents of silk highlights is another of their distinguishing features as are the wide variety of designs that include medallions, prayer rugs, figural and pictorial scenes and elaborate scrolling arabesque vinery. The Seirafian designers showed that they were highly accomplished at creating perfectly graded curves, border designs which resolved effortlessly at every corner and faultless technique at marrying complex designs with finely balanced colour palettes that avoided large expanses of primary colour.

Mohammad Seirafian is unanimously agreed to be the grand master of the family and examples of his work can be seen today in the Niavaran Palace, the main residence of Mohammad Reza Pahlavi, the Shah of Iran, in Tehran. Another key member of the family was Mohammad's son, the late Master Sadegh Seirafian (1922-2005), see lot 253 in the present sale, who pursued this profession after his graduation from high school. He showed considerable interest and combined the dexterity of the skilful masters with his own innovative designs and began to produce carpets while working at his father's workshop. Today, the carpets of Sadegh Seirafian attract considerable interest in their own right and a great many of his pieces are to be found in museums, private collections and international organisations around the world.





■ **250**

AN ISFAHAN SEIRAFIAN CARPET

SIGNED BAGHER SEIRAFIAN, CENTRAL PERSIA, CIRCA 1950

Finely woven, overall excellent condition
13ft.5in. x 9ft.9in. (413cm. x 304cm.)

£28,000–32,000 $38,000–42,000
€33,000–37,000

The knot count is approximately 12H x 11V per cm. sq.

The carpet is signed in both English and Persian in a pile woven cartouche incorporated in the outer guard stripe at one end and in Persian alone in a pile cartouche at the other end of the carpet.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■ 251

AN ISFAHAN SEIRAFIAN CARPET

CENTRAL PERSIA, CIRCA 1930

Full pile throughout, with soft kurk wool, on silk foundation, woven signature in kilim at one end
10ft.4in. x 7ft.1in. (313cm. x 214cm).

£15,000–20,000

$20,000–27,000
€18,000–23,000

The knot count is approximately 11H x 10V per cm. sq

The signature cartouche reads; *baft Iran Esfahan Seirafian*



■ **252**

AN ISFAHAN CARPET

SIGNED SADEQ SEIRAFIAN, CENTRAL PERSIA, CIRCA 1940

Finely woven on silk warps, overall excellent condition
12ft.2in. x 8ft.5in. (370cm. x 262cm)

£16,000–20,000

$22,000–27,000
€19,000–23,000

The woven signature cartouche reads; *Sadeq Seirafian, Esfahan, Iran*

The knot count is approximately 10H x 11V per cm. sq.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■ **253**

AN ISFAHAN CARPET

SIGNED HEKMATNEJAD, CENTRAL PERSIA, CIRCA 1940

Finely woven, full pile throughout, silk warps, overall excellent condition
12ft.9in. x 9ft.8in. (394cm. x 300cm.)

£18,000–25,000 $24,000–33,000
€22,000–29,000

The knot count is approximately 11H x 11V per cm. sq.

The inscription cartouche reads; *baft Iran Isfahan Hekmatnejad (Majnouni);* Woven in Isfahan by Hekmatnejad, (Majnouni).

Another master weaver producing carpets at the same time as the Seirafian workshop in Isfahan was Dr. Hekmatnejad who was equally respected and boasted the same popularity. These 20th century, finely woven, works of art by master weavers such as Haghighi, Amoghli and Seirafian were highly regarded by the last of the ruling shahs of Iran and it was with these pieces, not the earlier Safavid classical carpets, with which they chose to decorate their numerous palaces. Indeed, this has always been the case. Sigismund Vasa, King of Poland, did not send his Armenian emissary to Kashan at the end of the 16th century to buy old carpets, but to commission new ones, some with his coat-of-arms inter-woven, as seen in the following two lots in the present sale.





The Pommersfelden 'Polonaise' Carpets



Portrait of King Augustus II of Poland, Elector of Saxony by A. F. Oeser, Christie's Images

It is highly probable that these two rare and exceptional 'Polonaise' silk and metal-thread carpets have remained together since they were first woven over 400 years ago. Produced in the first decades of the 17th century under the instruction of Shah 'Abbas I of Persia, widely recognized to have been the most eminent ruler of the Safavid Dynasty that ruled from 1502 to 1722, they made their way to the royal Polish court. The family tradition has it that in 1695, the Saxon Elector and later King of Poland, Augustus the Strong, presented them to Lothar Franz von Schönborn (1655-1729), Prince-Bishop of Bamberg and Archbishop of Mainz, Archchancellor of the Holy Roman Empire.

While Augustus (1670-1733) had generally been held in low esteem in Poland as a politician, he was best remembered in his role as Elector of Saxony when he became an important and greatly influential patron of the arts. In this role he had lavish baroque palaces built in the Saxon capital, Dresden, a city that became renowned for its extraordinary cultural brilliance and which attracted artists from across Europe. In 1723 Augustus founded the Grünes Gewölbe (Green Vault) in Dresden which housed one of the largest collections of baroque treasures in Europe and was considered one of the earliest public museums in Germany. Between 1687-89 Augustus had toured Italy and France where he had visited Versailles which had left a lasting impression. On his return to Poland and in accordance with the spirit of the baroque age, Augustus invested heavily in the representative splendour of his residence to advertise his wealth and power. Other large collections of art were amassed and housed in various palaces both in Dresden and Warsaw.

The House of Schönborn, especially its ruling prelates of the Roman Catholic Church, were among the most important builders of Southern German baroque architecture. In 1711 Lothar Franz Schönborn was instrumental in ensuring the election of Charles VI of Austria as the Holy Roman Emperor who rewarded him with a gift of 100,000 gulden. In 1710, Lothar Franz had ordered the construction of a private summer residence, Schloss Weißenstein in Pommersfelden, an impressively large baroque palace which was destined to house the largest privately owned art gallery in Germany. The palace was built between 1711 and 1719 from local sandstone which gave rise to the name Weißenstein, "whitestone". The interior decoration was finished in 1723 and showcased the first ever grand stairway in the baroque style along with ornately painted interiors by Johann Michael Rottmayr and Johann Rudolf Byss. After the death of Lothar Franz in 1729, the palace passed to his nephew Friedrich Karl von Schönborn, and it is where the Schönborn family remain in residence today. The family gave the name *Schönbornzeit* (Age of the Schönborns) to an era (1642–1756), sometimes nostalgically remembered in the popular conscience as an era of prosperity. According to Wilhelm Schonath, there were originally four 'Polonaise' rugs in the collection however these are not described in any detail, (Wilhelm Schonath (Hg.), *250 Jahre Schloss Pommersfelden (1718-1968). Mit einem Lebensbild des Kurfursten Lothar Franz von Schönborn von Max H. von Freeden*, Würzburg, 1968). The original palace inventory labels remain on each of the present carpets, preserving the legacy of their residency in the palace which oversaw many generations over nearly three hundred years.

Each carpet is typical of the elegant designs produced in the weaving ateliers of Isfahan during the reign of Shah 'Abbas I (1587-1629). At this time, Isfahan was a thriving city, the court of a monarch who had completely changed Persia, having moved his capital there in 1598 from Qazvin. In contrast to the previous Shah of note, Shah Tahmasp, he welcomed foreigners with their trade and innovations in all fields. He even appointed an Englishman, Sir Robert Shirley, as his ambassador, to visit the courts of Europe and establish relations with Persia. He was a great patron of the



Portrait of Lothar Franz Schönborn

arts. Isfahan today owes her fame as one of the most beautiful cities in the world more to his embellishments than those of any other period. The school of painting in the capital developed a new style, principally through the work of Reza 'Abbasi. This flowering in the arts was all the more notable since the latter years of Shah Tahmasp had been strongly influenced by his deep religious fervour which had resulted in his virtually closing the royal workshops. The contrast between the new Shah and his recent predecessor could not have been more marked.

Shah 'Abbas had a great appreciation for sumptuous textiles, silks and woven carpets, and production in Isfahan rapidly grew under his patronage with a number of workshops weaving simultaneously during the 17th century. A number of these would have been working directly for the shah, producing carpets which were specifically commissioned to be appreciated locally. Two carpets of this group are known to have been given in royal *waqf* to the great Shiite shrine of Imam 'Ali at Najaf. European visitors travelling to Persia at the time, commented specifically on the richness of the silk textiles and carpets that they saw. John Fryer in 1676 notes that Isfahan had special bazaars handling the sale of rugs "both woolen and silk, intermixed with Gold and Silver, very costly, which are the peculiar manufacture of this country (quoted by M.S. Dimand, and Jean Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York, 1973, p.59). Other travellers who commented on the silk weavings in both Kashan and Isfahan, include Pater Florentino de Niño Jesus in 1607-8, Thomas Herbert in 1627-8 and Jean-Baptiste Tavernier in 1676. Sir John Chardin, who visited Persia between 1666 and 1672, also noted that the workshops were allowed, when they had time, to work for other clients as well as the Shah.

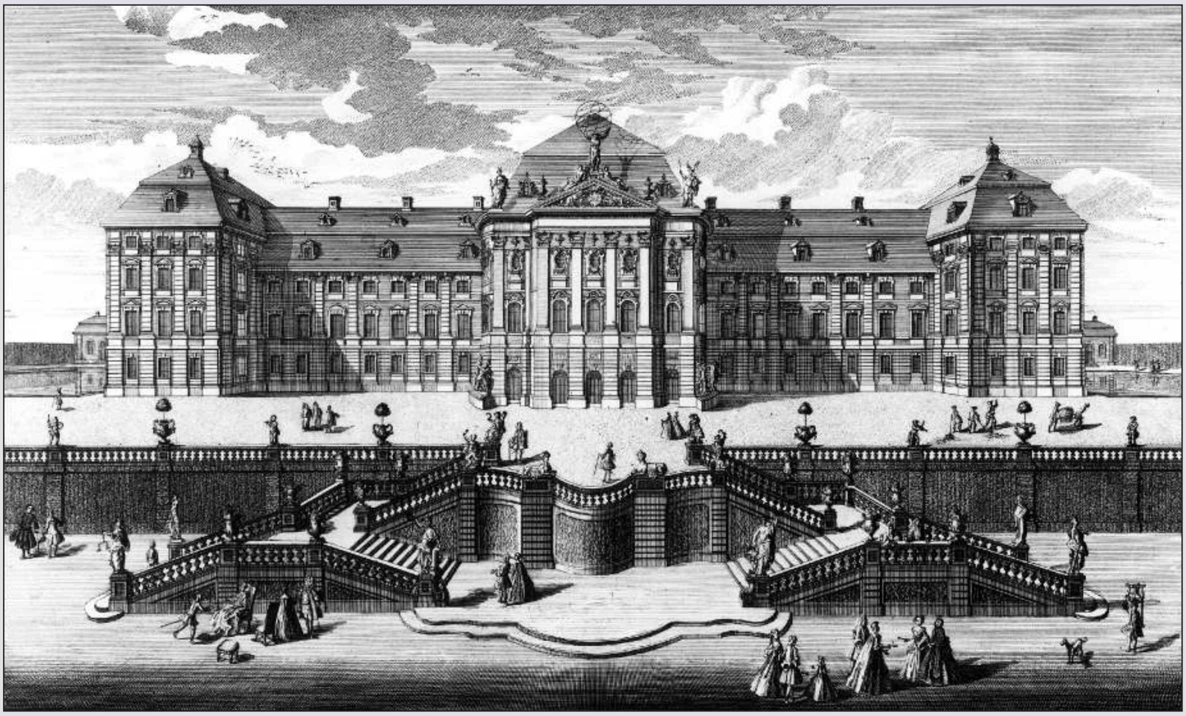
Diplomatic relations between Poland and Persia had been established as early as the fifteenth century and continued intermittently, primarily due to Persia's desire to enlist Poland in a military offensive against the Ottoman Empire, (Axel Langer, *The Fascination of Persia*, Zurich, 2013, p.121). A large proportion of "Polonaise" carpets made at the time ended up in Europe where they found great favour with the Baroque nobility of the 17th century courts. They were given as ambassadorial gifts to deserving high-ranking officials, foreign emissaries and leaders of trade delegations. The Polish royalty in particular held a deep fascination for Persian works of art. Records show that in as early as 1584, King Stephen Báthory (r.1576-1586) acquired thirty-four Persian textiles, while in 1601 a group of eight Safavid silk carpets embellished with gold was ordered by Sigismund Vasa III of Poland for his daughter's wedding, (Langer, *op.cit.* pp.118-123). These appear to have been delivered in 1602, some or all of which then passed by marriage into the Wittelsbach family and are now in the Residenz Museum in Munich.

The term, 'Polonaise' was first coined at the Paris Universal Exhibition in 1878 where, in the Polish section of one of the pavilions, examples of this group of carpets belonging to the Princes Czartoryski, some bearing his recently added personal coat of arms, were exhibited publicly for the first time (Kurt Erdmann, *Europa und der Orientteppich*, Mainz, 1962, pl.36, pp.84-5). Visitors and journalists mistakenly concluded that these carpets had been made in Poland and it wasn't until shortly after the exhibition had closed, that the true country of origin was discovered. The Polish attribution persisted however, and these carpets still bear the name 'Polonaise' today.

A few years later, in 1892, both of the Pommersfelden rugs were exhibited in the landmark exhibition for oriental carpets in Vienna, together with pieces of the Austrian Imperial collection, as well as those in the property of the royal families of Saxony and of Bavaria, the Dukes of Liechtenstein, and the Barons Rothschild. The catalogue contains hand-coloured illustrations of both of the rugs which help identify the colours and metals used and show their wonderful state of preservation at the end of the 19th century, (Alois Riegl, Beschreibung der abgebildeten Teppiche in: *Orientalishe Teppiche, Mit Unterstutzung des K.K. Ministeriums fur Cultus und Unterricht* (bearbeitet von A. Riegl) K.K.Handels -Museum (Hg.) Wien-London-Paris, 1892, [1894], 1-22, pl.XXIII and pl.XXXV.

Most 'Polonaise' carpets were woven in brightly coloured silks on a cotton warp and silk weft foundation and incorporated gold and, or silver metal-thread which would have made their appearance both dazzling and brilliant. The absence of





Scholss Weißenstein, Pommersfelden, Bavaria
Photo: akg-images

distinct lines, the lack of figural representations and an overtly baroque treatment of the individual details are other defining characteristics of the group, (Friedrich Sphuler, Preben Mellbye-Hansen & Majken Thorvildsen, *Denmark's Coronation Carpets*, Copenhagen, 1987, p.32). The absence of a single ground colour is replaced by curvaceous planes defined by scrolling stems in-filled with different coloured silks and gold and silver coloured metals These harmonious and balanced compositions of design and colour, although Persian inspired, were not however typical of Persian tastes but clearly corresponded to those of the West. There are two references in 1599 and 1601 that indicate that Polonaise carpets were being produced in the last quarter of the 16th century but individual examples can only be dated on stylistic grounds. While it is generally accepted that the very best pieces were produced over a period of forty to fifty years starting from the first quarter of the 17th century, by the third, and particularly in the fourth quarter, 'Polonaise' carpets show an obvious degeneration and by around 1700, had widely lost their importance, ('Entwurfspraktiken safawidischer Hofmanufakturen am Beispiel der sog. Polenteppiche', Friedrich Spuhler, *Hali*, Autumn, 1978, pp.244-47).

In his thesis on the subject, Spuhler documents around two hundred and thirty 'Polonaise' carpets, from which he draws the conclusion that many of the rugs either show identical designs, or take sections of endless repeat patterns and which are either then displaced by one width or are increased on a larger scale. The field designs, with few exceptions, are based on thirteen different patterns and stylistically almost all the carpets seem to belong to the same period. Lot 254 in the present sale appears to conform to system VI,5, while lot 255, is that of system V,1. (Friedrich Spuhler, *Seidene Repräsentationsteppiche der mittleren bis späten Safawidenzeit - Die sog.Polenteppiche*, dissertation, Berlin, 1968, pp.223-4). Of those examples that are preserved today, fifty-two of them are identical in field and border design as well as in colour and are therefore considered to have been woven as pairs and would likely have been displayed together on ceremonial occasions, (F. Spuhler, *Islamic Carpets and Textiles in the Keir Collection*, London, 1978, pp.108-9). Not including the present two carpets, which retain an astonishing amount of silk pile and a significant proportion of silver metal brocade, the vast majority of surviving examples seen today are now faded in colour as the dyes were fugitive and survive very worn and low in pile, due to the fragile nature of the silk.

Woven during the golden age of Safavid art, it is only befitting that 'Polonaise' rugs with their silk, gold and silver-thread epitomize this era to many scholars and collectors today, who view these rugs with an appreciation equal to that of the European travellers visiting the Persian court during the first half of the seventeenth century. It is a rare opportunity to see two such wonderful examples that have survived in such astonishingly good condition.

The Pommersfelden 'Polonaise' Carpets

PROPERTY FROM A PRIVATE SWISS COLLECTION

■ * 254

AN IMPORTANT SAFAVID SILK AND METAL-THREAD 'POLONAISE' CARPET

ISFAHAN, CENTRAL PERSIA, FIRST QUARTER 17TH CENTURY

Remarkably good silk pile throughout, corroded silver metal -thread, a small spot repair in the centre, original fringes at one end, overall very good condition
6ft.7in. x 4ft.6in. (205cm. x 141cm.)

£600,000–800,000

$800,000–1,100,000
€710,000–940,000

PROVENANCE:

With the Saxon Elector and later King of Poland Augustus the Strong
Reputedly gifted in 1695 to Lothar Franz von Schonborn, Prince-Elector and Archbishop of Mainz, Archchancellor of the Holy Roman Empire
Collection of the princely Counts of Schönborn-Wiesentheid in Schloss Weißenstein, Pommersfelden, Bavaria
On loan to the Royal Ontario Museum Toronto, Canada, from the 1970's
Private Swiss Collection

EXHIBITED:

Österreichisches Handelsmuseum*, Katalog der Ausstellung Orientalischer Teppiche,* K.K. Österr, Handels-Museum, 1891

LITERATURE:

Wilhelm Schonath (Hg.), *250 Jahre Schloß Pommersfelden (1718 - 1968). Mit einem Lebensbild des Kurfürsten Lothar Franz von Schönborn von Max H. von Freeden*, Würzburg 1968 (AK Schloß Pommersfelden, 14.6.-15.9.1968)
Alois Riegl, 'Beschreibung der abgebildeten Teppiche», in: *Orientalische Teppiche. Mit Unterstützung des k.k. Handelsministeriums und des k.k. Ministeriums für Cultus und Unterricht [bearbeitet von Alois Riegl],* K.K. Handels-Museum (Hg.), Wien-London-Paris 1892 [1894], Plate XXIII and Plate XXXV, pp. 1-22
Friedrich Spuhler, *Seidene Repräsentationsteppiche der mittleren bis späten Safawidenzeit. Die sog. Polenteppiche*, Berlin 1968 (Diss.: Freie Universität)

The knot count is approximately 7H x 6V per cm. sq.





Together with a subtle palette of powder blue, indigo, sage-green, peach and pale yellow the present carpet is woven with a heavily brocaded gold and silver field and a silver brocaded border. The hallmark shimmering silver and gold tones of 'Polonaise' carpets were achieved by wrapping extremely fine silver-gilt and silver thread diagonally around silk threads. Naturally this effect has deteriorated with time due to wear and the oxidization of the metal threads which renders them dark, however it is still partially visible in some surviving rugs, such as the one offered here. Where the metal-thread has rubbed it has simultaneously revealed the technique used by the weavers whereby the silver metal-thread is wrapped around a white silk core, while the gilt-silver metal-thread is wrapped around a gold silk core. This was possibly intended to help heighten the tone of the metal where the silk perhaps showed through and helped the colours blend harmoniously into solid shades of gold and silver in the eyes of the onlooker.

The design of the present carpet combines a floral decoration with elegant arabesques that overlays a secondary plane of scrolling stems terminating in lanceolate leaves. A carpet with a similar central quatrefoil medallion enclosed within an intricate lattice of scrolling tendrils is in the collection of His Grace the Duke of Buccleuch and Queensbury at Boughton, no.9 (Donald King, *The Eastern Carpet in the Western World*, London, 1983, fig.70, p.94). The border pattern of arabesques and palmettes on the Boughton carpet is calm and statuesque however the marginally wider border of the present carpet with its narrower guard stripes, allows the inverted pairs of split-palmettes that flank the alternating indigo and pale peach palmettes an even greater sense of balance and proportion. An almost identical border, but with a more vibrant red and orange palette, can be seen on a Safavid chenille carpet in the Rosenborg Castle, Copenhagen, (F.R.Martin, *A History of Oriental Carpets before 1800*, Stockholm, 1908, pl.13). Remarkably the original long green silk fringes remain complete at one end of the rug and both ends are finished with an original silk and metal-thread braided kilim.



The Pommersfelden 'Polonaise' Carpets

PROPERTY FROM A PRIVATE SWISS COLLECTION

■ * 255

AN IMPORTANT SAFAVID SILK AND METAL-THREAD 'POLONAISE' CARPET
ISFAHAN, CENTRAL PERSIA, FIRST QUARTER 17TH CENTURY

Considerable silk pile, corroded and oxidised silver and gold metal-thread, original selvages, each end with complete braided and metal embroidered kilims, overall very good condition
6ft.5in. x 4ft.7in. (201cm. x 145cm.)

£550,000–750,000

$740,000–1,000,000
€650,000–880,000

PROVENANCE:
With the Saxon Elector and later King of Poland Augustus the Strong
Reputedly gifted in 1695 to Lothar Franz von Schonborn, Prince-Elector and Archbishop of Mainz, Archchancellor of the Holy Roman Empire
Collection of the princely Counts of Schönborn-Wiesentheid in Schloss Weißenstein, Pommersfelden, Bavaria
On loan to the Royal Ontario Museum Toronto, Canada, from the 1970's
Private Swiss Collection

EXHIBITED:
Österreichisches Handelsmuseum*, Katalog der Ausstellung Orientalischer Teppiche,* K.K. Österr, Handels-Museum, 1891

LITERATURE:
Wilhelm Schonath (Hg.), *250 Jahre Schloß Pommersfelden (1718 - 1968). Mit einem Lebensbild des Kurfürsten Lothar Franz von Schönborn von Max H. von Freeden*, Würzburg 1968 (AK Schloß Pommersfelden, 14.6.-15.9.1968)
Alois Riegl, 'Beschreibung der abgebildeten Teppiche», in: *Orientalische Teppiche. Mit Unterstützung des k.k. Handelsministeriums und des k.k. Ministeriums für Cultus und Unterricht [bearbeitet von Alois Riegl],* K.K. Handels-Museum (Hg.), Wien-London-Paris 1892 [1894], 1-22
Friedrich Spuhler, *Seidene Repräsentationsteppiche der mittleren bis späten Safawidenzeit. Die sog. Polenteppiche*, Berlin 1968 (Diss.: Freie Universität)

The knot count is approximately 7H x 7V per cm. sq.





There is a major development of carpet design in 'Polonaise' carpets. Until this point Persian carpets would have one colour for the ground of the field, maybe another for the medallion, and maybe another, or, rarely, a reciprocal design of two colours, for the border. The earliest Kashan silk and metal thread carpets follow the same concept, usually with monochrome metal-thread fields (Arthur Upham Pope, *A Survey of Persian Art*, Oxford, 1938, pls.1242 and 1243 for example). Very shortly after this the designers began using the irregularly shaped panels formed by the scrolling arabesques to create different fields, each of which would have a different ground colour, a technique already long established in manuscript illumination. The field design of this carpet demonstrates this feature very well. The bisected cartouche panels around the edges are filled with a mushroom-brown silk while the remaining field is a complex arrangement of silver and gold interlocking segments that are overlaid with a fine lattice of leafy vine and delicate arabesques. These differently coloured metal brocaded segments were probably more marked when the rug was first made but is more clearly visible in the hand coloured illustration in Riegl, 1982, pl. XXIII; Nr. 32 (Beschreibung in vol. I, Tafel in vol. II).

The reciprocal trefoil pattern border seen here is relatively common amongst the group however the striking appearance of the contrasting red silk, which remains in remarkably high pile, is most unusual. In many instances, the red dye used at the time has proved fugitive and in many cases has faded to a pale tan colour. A carpet with a very similar field design and the same coloured reciprocal border can be seen in the Museo Nazionale del Palazzo de Venezia, Rome, gifted by a Mrs Henrietta Tower Wurts in 1933, (I. Sabatini, ‘Polonaise Carpets in Baroque Rome’, *Oriental Carpet & Textile Studies, VII*, ICOC, 2011, pp.100, fig.1). Other examples that display the same border are in; the Museum für Angewandte Kunst in Vienna (F. Sarre and H. Trenkwald, *Altorientalische Teppiche*, Österreichisches Museum für Angewandte Kunst, Vienna/Leipzig, 1926/28, vol.1, pl.71, pp.204-5; the Museum of Islamic Art, Berlin (F. Sphuler, *Oriental Carpets in the Museum of Islamic Art, Berlin*, London and Boston, 1988, no.85, p.84, ill.p.226) and in the Rosenborg Castle, Copenhagen, (F.R.Martin, *A History of Oriental Carpets before 1800*, Stockholm, 1908, pl.12).





PROPERTY FROM A PRIVATE SPANISH COLLECTION

■ 256

A SAFAVID ISFAHAN CARPET

CENTRAL PERSIA, 17TH CENTURY

Of 'in and out' palmette design, even low pile throughout, a minute tear at one end, repaired fold lines
10ft.3in. x 6ft.6in. (315cm. x 204cm.)

£12,000–18,000 $16,000–24,000
€15,000–21,000

This Isfahan carpet shows what is likely to have been the next stage in the design development after the initial group of wool foundation carpets. The elements are all very similar, but now the saz leaf has made its initial appearance. Still small, and not nearly as exuberant as it became later in the century, but definitely there, finishing each of the spiralling tendrils. For a discussion about the group please see Jessica Hallett, 'From the Looms of Yazd and Isfahan', in *Carpets and Textiles in the Iranian World*, Oxford and Genoa 2010, pp.90-123) and the foreword to the *Bernheimer Family Collection of Carpets* sold in these Rooms, 14th February 1996, pp.15-16.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■ * 257

A SAFAVID ISFAHAN RUG

CENTRAL PERSIA, 17TH CENTURY

Of red ground, 'in and out' palmette design some areas of wear and corrosion, light repiling and minor repair, selvages replaced, ends secured
7ft.7in. x 4ft.9in. (230cm. x 145 cm.)

£8,000–12,000 $11,000–16,000
€9,400–14,000

PROVENANCE:
Anon. Sale; Sotheby's, 20 October 1994, lot 566.
Anon. Sale; Christie's, London, 13 October 2005, lot 51, where acquired.

The popularity of the red ground 'in and out' palmette design was enormous both at the time of manufacture and at the end of the nineteenth and beginning of the twentieth centuries when European Noble families, such as the Rothchild's, became avid collectors. This rug retains a wide variety of original colours and the juxtaposition of the sea-green border and the rust-red palmettes is particularly harmonious.



VARIOUS PROPERTIES

■ 258

A SILK KOUM KAPI RUG

ISTANBUL, TURKEY, CIRCA 1930

Full pile throughout, a few minute repairs, overall very good condition
6ft.1in. x 4ft.4in. (186cm. x 136cm.)

£16,000–22,000 $22,000–29,000
€19,000–26,000

The knot count is approximately 9H x 10V per cm. sq.

The Koum Kapi weavings get their name from the Koum Kapi (Sand Gate) district of Istanbul, the Armenian quarter, situated near to the Topkapi area of the city. It was in these rather impoverished streets that the Armenian workshops created arguably the most luxurious and beautiful silk carpets of the 20th century, inspired by the renewed interest in and publication of great classical weavings (Pamela Bensoussan, 'The Master Weavers of Istanbul', *Hali* 26, p.34). Another source of inspiration were the more recently imported silk Persian rugs woven at the turn of the century, as seen in the present rug, which is closely related to the designs found in silk Kashan prayer rugs, particularly in the cartouche panels in the border that contain rural vignettes filled with animals and birds. A rug woven from the same cartoon as the present lot is in the Arkas Collection, Istanbul, (M. Önder Çokay and Altuğ Önder, *KumKapi Rugs From The Arkas Collection*, Türk ve Islam Eserleri Müzesi, Exhibition catalogue, Istanbul, 2017, pl.30, pp.90-91).



■ 259

A SILK AND METAL-THREAD KOUM KAPI RUG

PROBABLY ISTANBUL, TURKEY, CIRCA 1930

Full, thick pile throughout, the last few rows at either end rewoven with new kilims
5ft.7in. x 4ft.3in. (170cm. x 130cm.)

£10,000–15,000

$14,000–20,000
€12,000–18,000

The knot count is approximately 8H x 8V per cm. sq.

The weavers of the Koum Kapi rugs in Istanbul drew on classical 16th century carpets from Safavid Persia and occasionally from Mughal India, notably those that had ended up in the Topkapi Saray Palace. The design of this, the most frequently encountered design from Koum Kapi workshops, is a case in point, deriving directly from the Topkapi Prayer Rugs, (J.M. Rogers & H. Tezcan, *Topkapi Carpets*, London, 1987).



■ **260**

AN USHAK CARPET

WEST ANATOLIA, CIRCA 1890

Full pile throughout, a minor reweave, overall very good condition
11ft.9in. x 9ft.9in. (364cm. x 302cm.)

£4,000–6,000

$5,400–8,000
€4,700–7,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■ **261**

AN USHAK CARPET

WEST ANATOLIA, LATE 19TH CENTURY

Areas of light wear, scattered small areas of repiling, the last few rows at each end rewoven
18ft.1in. x 17ft.5in. (554cm. x 534cm.)

£20,000–25,000

$27,000–33,000
€24,000–29,000



262



263

■ 262

A DAGHESTAN RUNNER

EAST CAUCASUS, DATED AH 1280/1863 AD

Localised light wear, two small reweaves, selvages rebound, minor loss at one end, ends secured
10ft.3in. x 2ft.5in. (316cm. x 87cm.)

£6,000–8,000 $8,000–11,000
€7,100–9,400

This Daghestan runner displays a characteristic yellow ground lattice design enclosing individual floral sprays however the unusual bold interlocking border of deep indigo geometric shapes is clearly defined and very striking. Dated 1863 AD, this rug was woven in a period before carpet production intensified at the end of the nineteenth century and the overall quality began to deteriorate. One such example that shows the deterioration using the same border design as the present lot is in the Museum für Kunsthandwerk, Frankfurt, Germany (P.W.Meister, *Kaukasische Teppiche*, Frankfurt, 1962, pl.77).

■ 263

A TALISH LONG RUG

SOUTH CAUCASUS, CIRCA 1890

Good pile, a few small localised repairs, selvages rebound, complete kilim at each end
8ft. x 3ft.4in. (245cm. x 106cm.)

£3,000–5,000 $4,000–6,600
€3,600–5,900



264



265

■ **264**

A KARABAGH LONG RUG

SOUTH CAUCASUS, CIRCA 1890

Overall good condition
9ft.6in. x 3ft.7in. (295cm. x 114cm.)

£3,000–5,000 $4,000–6,600
€3,600–5,900

■ **265**

A KUBA LONG RUG

EAST CAUCASUS, CIRCA 1880

Even low pile throughout
9ft.5in. x 3ft.3in. (292cm. x 103cm.)

£5,000–7,000 $6,700–9,300
€5,900–8,200

The source of this particular design has been given various analogies. A comparable example but one which displays a border design variant of stepped polygons and serrated leaves, is published by Ulrich Schürmann, who believes the pattern derives from "the much earlier products of the 17th century", (Schürmann, *Caucasian Rugs*, Baku, 1961, pl.99, pp.266-7). Ian Bennett (*Oriental Rugs: Caucasian*, no.161) suggests that this pattern is of totemic origin with highly stylised birds and animals flanking the tree of life, while Jean Lefevre wrote that such carpets displaying a 'rising design' formed part of a set of furnishings for a typical Caucasian house, (*Caucasian Carpets*, no.30). A comparable example was in the Richard R Markarian Collection, (W.B Denny & D Walker, *The Markarian Album*, Ohio, 1988, pl.47, pp.172-3).



266



267

■ **266**

A TALISH RUG

SOUTH CAUCASUS, CIRCA 1870

Minute touches of light localised wear, corroded black, some repiling and occasional spot repairs
7ft.4in. x 3ft.5in. (227cm. x 109cm.)

£6,000–8,000 $8,000–11,000
€7,100–9,400

■ **267**

A TALISH RUG

SOUTH CAUCASUS, LATE 19TH CENTURY

Overall good condition
7ft.8in. x 3ft.8in. (240cm. x 116cm.)

£4,000–6,000 $5,400–8,000
€4,700–7,000



268



269

■ 268

A DAGHESTAN LONG RUG

NORTH EAST CAUCASUS, CIRCA 1880

Good pile throughout, a few small reweaves and associated repiling in the far outer stripe, overall good condition
9ft.4in. x 3ft.2in. (289cm. x 99cm.)

£5,000–7,000

$6,700–9,300
€5,900–8,200

■ 269

A KARAGASHLI LONG RUG

EAST CAUCASUS, LATE 19TH CENTURY

A few minute touches of light wear, otherwise very good condition throughout
10ft.4in. x 3ft.3in. (318cm. x 103cm.)

£3,000–5,000

$4,000–6,600
€3,600–5,900

The inscription cartouche that is twice repeated in the upper indigo field is sadly illegible.



■ 270

A NORTH WEST PERSIAN KELLEH

FIRST QUARTER 19TH CENTURY

Of *Mina Khani* design, corroded brown, light uneven wear, reduced in length, localised restoration

17ft.1in. x 7ft.5in. (523cm. x 230cm.)

£7,000–9,000 $9,300–12,000
€8,200–11,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

■ 271

A KHORASAN KELLEH

NORTH EAST PERSIA, SECOND HALF 19TH CENTURY

Even light overall wear, selvages frayed, each end missing a couple of rows of knots but secured
16ft.5in. x 8ft.3in. (505cm. x 255cm.)

£8,000–12,000

$11,000–16,000
€9,400–14,000





272



273

■ 272

A LARGE BIDJAR CARPET

WEST PERSIA, CIRCA 1900

Full pile throughout, overall very good condition
22ft.8in. x 13ft.8in. (697cm. x 423cm.)

£10,000–15,000 $14,000–20,000
€12,000–18,000

■ 273

A BAKHTIARI CARPET

WEST PERSIA, CIRCA 1900

Overall excellent condition
13ft.7in. x 10ft.8in. (420cm. x 332cm.)

£8,000–12,000 $11,000–16,000
€9,400–14,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■ **274**

A SILK BIDJAR RUG

WEST PERSIA, CIRCA 1890

Extremely light wear at one end of the field, otherwise very good condition
7ft. x 4ft.8in. (216cm. x 148cm.)

£10,000–15,000

$14,000–20,000
€12,000–18,000

The knot count is approximately 8H x 9V per cm. sq.



■ **275**

A SILK HERIZ PRAYER RUG

NORTH WEST PERSIA, CIRCA 1890

Overall very good condition
5ft.6in. x 3ft.9in. (173cm. x 120cm.)

£8,000–12,000

$11,000–16,000
€9,400–14,000

The knot count is approximately 7H x 8V per cm. sq.



276



277

■ 276

A SIGNED SILK TEHRAN RUG
NORTH PERSIA, CIRCA 1910

Overall very good condition
6ft.4in. x 4ft.2in. (198cm. x 129cm.)

£5,000–7,000 $6,700–9,300
€5,900–8,200

The knot count is approximately 9H x 8V per cm. sq.

The inscription cartouche in the end kilim reads; *Tehran, Lavian*

The design of this rug is rich in decoration filled with fantastical birds, fish and mythical dragon-like figures which enclose and are applied to various decorative vessels, two of which bear the name 'Lavian' on their collar. The Jewish Menora candlestick at the bottom of the field suggests that this rug was woven as a gift, commissioned by or for a member of the Lavian family for a Jewish celebratory occasion.

■ 277

A SILK TABRIZ RUG
NORTH WEST PERSIA, CIRCA 1880

Of prayer *saf* design, full pile throughout, a few small repairs and minor reweaves, selvages partially frayed
6ft.2in. x 4ft.4in. (189cm. x 135cm.)

£3,000–5,000 $4,000–6,600
€3,600–5,900

The knot count is approximately 8H x 8V per cm. sq.



278



279

■ 278

A SILK KASHAN RUG
CENTRAL PERSIA, CIRCA 1900

Overall excellent condition
6ft.8in. x 4ft.2in. (210cm. x 130cm.)

£3,000–5,000 $4,000–6,600
€3,600–5,900

The knot count is approximately 9H x 7V per cm. sq.

■ 279

A SILK TABRIZ RUG
NORTH WEST PERSIA, CIRCA 1910

Overall excellent condition
7ft.9in. x 4ft.8in. (241cm. x 147cm.)

£4,500–5,500 $6,000–7,300
€5,300–6,400

The knot count is approximately 9H x 9V per cm.



280



281

PROPERTY FROM A PRIVATE GERMAN COLLECTION

■ 280

A SILK AND METAL-THREAD SOUF KASHAN CARPET

CENTRAL PERSIA, CIRCA 1900

Of prayer design, with both gold and silver metal-thread, overall excellent condition
9ft.9in. x 6ft.6in. (302cm. x 204cm.)

£12,000–16,000 | $16,000–21,000 | €15,000–19,000

The knot count is approximately 9H x 9V per cm. sq.

A closely related silk souf carpet sold in these Rooms, London, 19 April 2016, lot 93

VARIOUS PROPERTIES

■ 281

A SILK KASHAN CARPET

CENTRAL PERSIA, CIRCA 1900

A few minor touches of wear, otherwise good pile throughout
11ft.6in. x 8ft.5in. (354cm. x 262cm.)

£6,000–8,000 | $8,000–11,000 | €7,100–9,400

The knot count is approximately 8H x 7V per cm. sq.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■ **282**

A SILK KASHAN 'MOHTASHAM' CARPET

CENTRAL PERSIA, CIRCA 1890

Minor spots of localised corrosion in the light green, otherwise full pile throughout, overall very good condition
9ft. x 7ft.6in. (277cm. x 233cm.)

£12,000–16,000

$16,000–21,000
€15,000–19,000

The knot count is approximately 8H x 8V per cm. sq.



283

■ 283

AN UNUSUAL KARABAGH SILK SOUMAC RUG

SOUTH CAUCASUS, 19TH CENTURY

A couple of minute splits, otherwise very good condition throughout
4ft.2in. x 2ft.4in. (129cm. x 74cm.)

£5,000–8,000 $6,700–11,000
€5,900–9,400

In the nineteenth century the weavers in Karabagh became increasingly interested in the textiles, tapestries and home-wares imported from Russia and Europe. These chintz and rococo-style influences were combined with highly floral designs, the most popular of which was the *Gul-Farang* or 'European Rose' pattern, a variant of which is seen here with the bouquets of roses enclosed within the leafy garlands. The vast majority were woven in wool with a relatively low knot count and would appear rather angular in drawing and at times rather intense in colour as the weavers favoured the recently introduced synthetic dyes. Many of these rugs appear quite personal in their subject matter and were presumably woven as private commissions to include pictorial scenes depicting trusted animals such as horses, dogs and cats as well as folklore or biblical scenes. A rug depicting the biblical story of Adam and Eve in the garden of Eden, sold at Christie's South Kensington, 18 September 2002, lot 1, and another displaying a dominant male lion in another, Christie's, London 27 September 2000, lot 1. The present rug is quite different from those in that it is very finely woven in silk using a soumac technique which allowed the weaver to be much more precise in the depiction and shading of the individual flowers. One can assume that this was a commission from a wealthy individual due to the quantity of silk required which would have been extremely costly. There was a strong folklore tradition in the region and the inclusion of the soaring Swallows was considered a sign of the changing seasons, regeneration and new life. It has not been possible to find a comparable rug from this region that displays the same intricate work and observation of detail.

■ 284

AN ALCARAZ CARPET

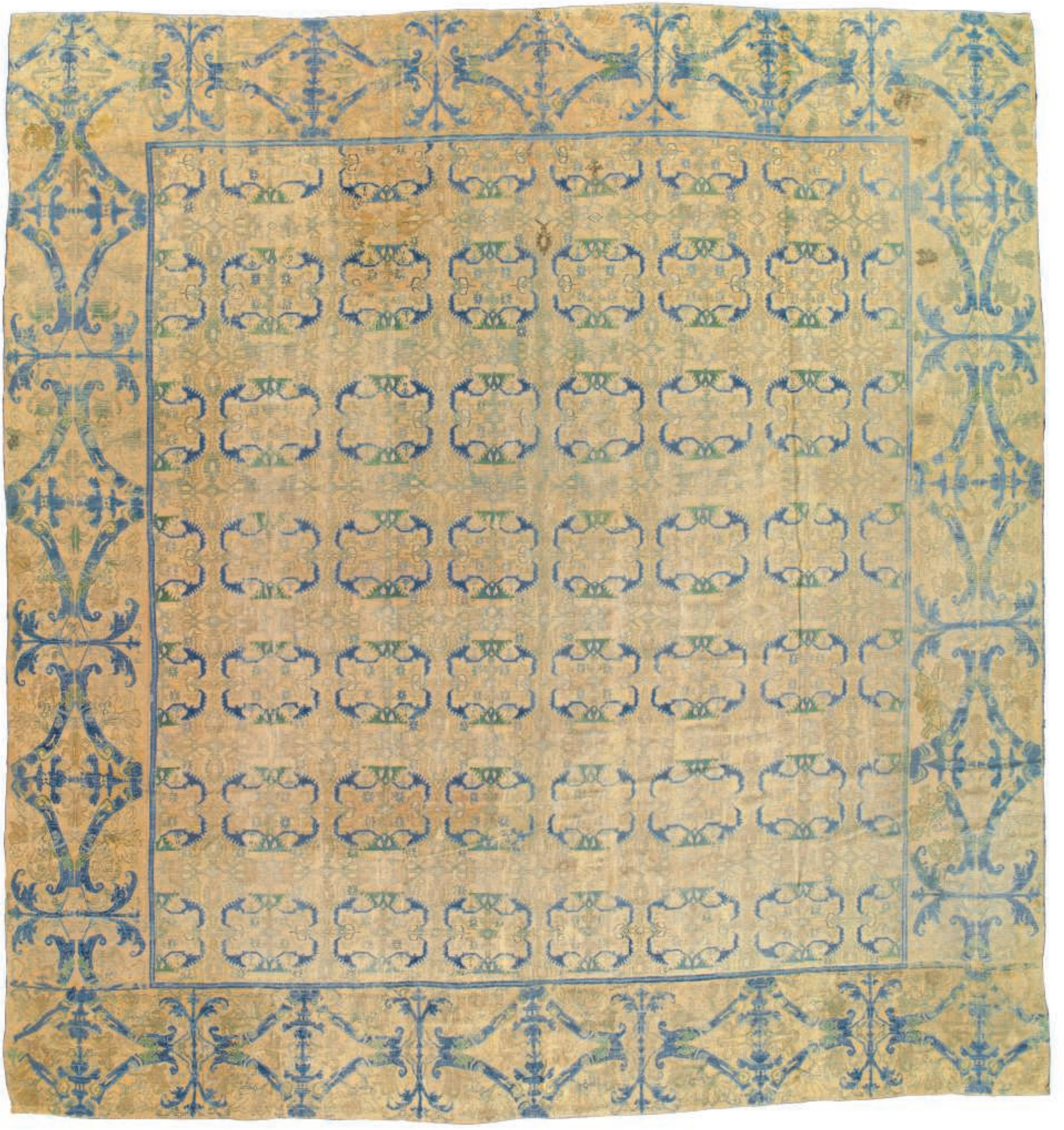
SPAIN, SECOND HALF 16TH CENTURY

Evenly low pile, reduced in size, scattered repairs and restorations, all four sides over bound
17ft. x 15ft.8in. (520cm. x 483cm.)

£14,000–18,000 $19,000–24,000
€17,000–21,000

Pile carpet weaving was introduced to Spain during the Moorish occupation and continued as a flourishing industry after the establishment of Christian rule. The lot offered here is a product of a commercial industry which existed in Alcaraz in the 16th century. The design inspiration was often, as here, provided by carpets from Anatolia which were available in Europe at that time but were extremely costly (D. King and D. Sylvester, *The Eastern Carpet in the Western World*, London, 1933, figs. 18-20).

The most popular design was borrowed from the Turkish 'large pattern Holbein' carpets. (L. Mackie, 'Native and Foreign Influences in Carpets Woven in Spain During the 15th Century', *HALI* Vol II No 2, Summer 1979, pp.88-95). While there are a number of Alcaraz carpets with 'large pattern Holbein' design fields, there seem to be very few that employ the 'Lotto' design , a variant of which is seen here. It is a design however which is very frequently employed at the later Spanish manufactory of Cuenca, as well as in other European weaving centres. In the present carpet the border and finesse show it was made in Alcaraz. A border on an Alcaraz carpet in the Textile Museum described by Kühnel and Bellinger as "curved festoons ending in a head, between candelabra stems richly flowered" has the same composition as the lot offered here (Ernst Kühnel, L. Bellinger, *Catalogue of Spanish Rugs 12th Century to the 19th Century*, Washington, D.C., 1953, p.37).



284

Incorporated in the various designs produced by the workshops in Alcaraz, were other sources of inspiration which included Western themes. These were often based on patterns from Renaissance Italy with large scale pomegranate patterns originally found on silk brocades and velvets, applied in a *ton-sur-ton* method, using two shades of the same colour (J. Torres-Terrandis, *Exposicion de Alfombras Antiguas Espagnolas,* Madrid, 1933). The borrowing of designs from other cultures continues in the same fashion today with Egyptian and Turkish manufacturers copying and altering those Ziegler and Turkish designs, themselves derivative from earlier carpets, in order to satisfy the decorative markets abroad. The colours in the Alcaraz carpets tend to be more muted than the original Turkish rugs, with a reduced number of colours within their palette.

The bi-tonal palette of this carpet is found on two Alcaraz carpets with 'Lotto' field design, one sold in these Rooms 14 October 1999, lot 100, the other in Christie's New York, 9 June 2009, lot 21. A smaller fragment, displaying a European damask inspired design, formerly in the Wher Collection, Switzerland, sold in Sotheby's London, 6 November 2018, lot 30. A similar bi-tonal lattice design, enclosing quadripartite flowers serves as the background for an Alcaraz rug with funerary association, in the Textile Museum, Washington (Ernst Kühnel, *Catalogue of Spanish Rugs, 12th to 19th century*, Washington D.C., 1953, pls.XXXVI and XXXVII).



PROPERTY FROM A PRINCELY COLLECTION

■285

A FOSTAT SELJUK CARPET FRAGMENT

EGYPT, 12TH-13TH CENTURY

Cotton plain weave with knotted wool pile, displaying part of the red-ground field with flowers and stellar motifs and part of the decorative porter and guard stripes, a wider colour palette, displaying the word 'Allah'
10⅝in. x 3⅜in. (27cm. x 8.5cm.)

£15,000–20,000 $20,000–27,000
€18,000–23,000

PROVENANCE:
Private Collection Athens, Greece
With the Textile Art Gallery, London, 1970's, from whom purchased by the present owner

Built in 641, Fostat was the first capital of Egypt under Arab rule. The city reached its peak in the twelfth century, with a population of approximately 200,000 having become the centre of administrative power in Egypt, until its vizier ordered it to be burned in 1168 in order to keep its wealth out of the hands of the invading Crusaders. The remains of the city were eventually absorbed by nearby Cairo. Numerous archaeological excavations in Fostat have revealed this wealth in its buried material and it is an important source evidencing the sizeable Middle East–China trade. Huge quantities of ceramic potsherds have been harvested from this old site, and while the vast majority is of Islamic origin, many Chinese potsherds have also been recovered. The discovery of North Vietnamese blue-and-white stone ware documents that Vietnam wares were also part of this China–Middle East trade.

Between 1935-6 over a hundred fragments, including some of the earliest known Islamic carpet fragments, were collected from the rubbish dumps of Fostat by the Swedish academic and art historian, C. J. Lamm and it is due to him that Sweden now has the largest collection of these fragments in the world. A number of pieces from these finds, were acquired by other museums such as the Rohsska Museum, Gothenborg; the Benaki Museum, Athens; the Metropolitan Museum of Art, New York; the Islamic Museum Cairo; and the Museum fur Islamische Kunst (Islamic Art Museum) Berlin. The collection of 29 Fostat fragments in the National Museum of Stockholm, span a wide chronological period and offer a glimpse of the history of patterns and techniques of carpet weaving before the 16th century, (Carl Johan Lamm, *Carpet Fragments*, Uddevalla, Sweden, 1985). Sadly, apart from the published fragments in Sweden, none of the other museums have exhibited nor published their pieces, and as such, remain little known.

The Seljuk Fostat carpet fragments are defined by their relatively fine and tight weave with a Turkish knotting on a white or brown wool warp and a red wool weft. Their designs are mostly of geometric design although some contain animal forms. The present fragment displays a complete ivory and a partial green kufic letter, on a burgundy-red field. Above these are two eight pointed stellar motifs with a further row of pale blue, pink, and yellow floral motifs which are individually outlined in a darker shade of their respective body colour, a technique known as *ton-sur-ton*. Beneath the kufic letter are the remains of a thin decorative border flanked by narrow spotted polychrome minor stripes. Despite showing signs of wear, the clarity and freshness of these colours is quite remarkable, (Oktay Aslanapa*, One Thousand Years of Turkish Carpets*, Istanbul 1988).

■286

THREE LINKED 'CHEQUERBOARD' CARPET FRAGMENTS

PROBABLY DAMASCUS, LATE 16TH /EARLY 17TH CENTURY

Comprising three separate sections from the same carpet, very light even wear, corroded brown, a light surface dirt
4ft.2in. x 2ft. (131cm. x 61cm.)

£5,000–7,000 $6,700–9,300
€5,900–8,200

PROVENANCE:
Private Collection Florence, Italy
Acquired by the Keir Collection, 1973
Anon sale, Christie's, London, 21 October 1993, lot 418, from whom purchased by the present owner

LITERATURE:
Friedrich Sphuler, *Islamic Carpets and Textiles in the Keir Collection*, Abas Foundation, London, 1978, no.36, p.74

This rug belongs to an extremely rare group of carpets that were once believed to be a later and derivative continuum of Mamluk and Cairene traditions. Like Mamluk and Cairene carpets, their attribution has been strongly contested in the brief history of carpet scholarship and their precise origin still remains a mystery today. While the colouration and patterning of these carpets are reminiscent of Mamluk carpets, their structural characteristics, of 'Z' (anti-clockwise)-spun/'S' (clockwise)-plied wool similar to that found in early Anatolian and Caucasian carpets, precludes them from being part of the Mamluk/Cairene group. In the early twentieth century carpets of the 'chequerboard' group were identified as being from Damascus and it is this attribution, although unproven, that seems to be the best alternative unless contradictory information comes to light defining a more accurate source. Robert Pinner and Michael Franses champion a tentative Damascus origin because of Syria's former inclusion within the Mamluk Empire (explaining the visual similarities), relatively new evidence indicating Damascus based carpet production, and that the accepted dating of the 'chequerboard' group is consistent with references to Damascus carpets in European collection inventories (Robert Pinner and Michael Franses, "East Mediterranean Carpets in the Victoria & Albert Museum": *Hali*, Vol. 4, no. 1, 1981, p.40).

There are approximately only thirty known examples of this type of carpet and they almost all share a somewhat similar overall design of corner triangles forming diamonds flanking star-forms. It is from this shared design sensibility that they have commonly become known as 'chequerboard' or 'compartment' rugs. The overall group is composed of both large and small format pieces with a greater diversity of designs being found in the carpets of larger dimension. Within the small format pieces, there are only two major different design schemes. The first have the joined triangle-formed diamonds creating octagonal field reserves which offset the star-form motif (see *Ibid,* p.49, fig. 15 for an example of this type in the Victoria & Albert Museum.) In the second small format design, perhaps a simplification of the first design type, the joined triangle-formed diamonds are elongated and joined forming hexagonal field reserves for the star-forms as seen in the present Bernheimer example. All of the examples of both small format design types share a similar border of cartouches and lobed medallions. The present fragment comprises three separate panels which include both the field and the border, two of which are intended to sit above one another, while the third panel is taken from a lower section of the rug. A more complete example, formerly in the Bernheimer Collection, sold in these Rooms, 16 October, 2003, lot 126.



Charles Grant Ellis identifies eight other examples which share a similar design with the Bernheimer 'chequerboard' rug (see C. G. Ellis, *Oriental Carpets in the Philadelphia Museum of Art,* Philadelphia, 1988, p.128 for a listing of these pieces). Ellis illustrates Philadelphia's rug from the Joseph Lees Williams Memorial Collection, which shares the alteration in colour between blue and blue-green in the star-forms as seen in the Bernheimer piece. The Philadelphia rug differs slightly to the Bernheimer piece in that its design is more fully complete within the borders, whereas here the upper row of diamonds is slightly truncated by the border, giving a sense of an endless repeat. Interestingly, as in the present example, many of the borders of the 'chequerboard' group are incomplete and have either been restored or left fragmentary



PROPERTY FROM THE COLLECTION
OF THE LATE HANS KÖNIG

■ * 287

A SILK KASHGAR CARPET

TARIM BASIN, EAST TURKESTAN, LATE 18TH CENTURY

Of 'Mughal lattice' design, woven on polychrome banded silk warps, minor spots of localised wear, localised corrosion, a few old repairs
13ft.10in. x 7ft.3in. (422cm. x 221cm.)

£30,000–40,000 | $40,000–53,000
€36,000–47,000

LITERATURE:

Ulrich Schurmann, *Central Asian Rugs*, Frankfurt, 1969, pl.72, p.148

At the time when this silk carpet was woven, the Silk Road settlement town of Kashgar was the capital and seat of the rulers of the Tarim Basin (now in Xinjiang province, North China). It was an important trading post and centre of textile manufacture for centuries, and carpet fragments have been discovered there as far back as the 3rd century A.D. It is little wonder that with China to the west, Persia to the east and India to the south, Kasghar became a cultural melting pot of ideas where artistic production reflected influences from all three.

This carpet belongs to the most elegant group of East Turkestan weavings known to exist. Its design is directly influenced by the silk foundation Mughal Indian lattice carpets of the seventeenth century, such as lot 227 in the present sale and the fragmentary example in the Textile Museum, Washington (Daniel Walker, "Classical Indian Rugs," *Hali,*, Vol. 4, no.3, 1982, p.256, fig. 7). In its earliest form, the ogival lattice on silk East Turkestan carpets closely followed the elegant curvature of the Mughal lattice, filled with distinct petalled flowers and leafy tendrils, and unlike later examples, was woven on a silk foundation with a higher knot density, (M. Volkmann, *Alte Orientteppiche*, Munich, pp.254-5, pl.112) Gradually this design transitioned into a more simplified, angular quatre-lobed lattice, as seen in the present carpet, where the treatment of the border also became less naturalistic and more geometric. The three silk Kashgar fragments that were sold in these Rooms as part of *The Bernheimer Family Collection of Carpets*, 14 February 1996, lot 95, 96 and 183, show this transition quite clearly, with the border treatment of lot 183, being the closest in appearance to ours.

The Mughal lobed lattice design was also used on wool carpets of the same period and continued to be used in East Turkestan up until the early 20th century. Sadly very few silk carpets woven in the 17th and 18th centuries from this part of the world survive, or if they do, are often fragmentary or heavily worn. The faded blush ground colour of the present carpet, once a deeper red tone, remains in remarkably full silk pile and where so many others have been reduced in size, the present lot retains its full court-scale proportions.

VARIOUS PROPERTIES

■ 288

A KHOTAN CARPET

POSSIBLY FROM AKSU, EAST TURKESTAN, LATE 18TH/EARLY 19TH CENTURY

Uneven light wear, corroded brown, scattered repiling throughout
11ft. x 5ft.3in. (337cm. x 163cm.)

£5,000–7,000 | $6,700–9,300
€5,900–8,200

PROVENANCE:
Purchased by Hans Bidder in Beijing, China in the period between 1920-1940

LITERATURE:
Hans Bidder, *Carpets from Eastern Turkestan*, Tübingen, 1964, fig.38a, p.83

It has been suggested that the unusual design of compartments containing a pair of *Gul* medallions on the present rug stems from the prayer safs that had been woven in number in east Turkestan during the reign of Yaqub Beg (1862-75) when he had been bestowed the title of Emir. Under Beg's instruction, religious guardians (*Muhtasib*) would aggressively enforce religious law with the use of leather whips. Fortunately when Beg's reign came to an end, these habits ended, as did the production of these prayer safs. (Hans Bidder, *Carpets from East Turkestan*, Tubingen, 1964, p.85). Bidder furthermore believes that this compartmentalised design without the former mihrab, was woven in the lesser known weaving centre of Aksu, an area on the southern slopes of the T'ien-shan range, a gathering point and market place for the Kirghiz and Torgut nomads. There is however very little documentary or technical evidence to support this attribution mostly due to the nomadic life style of the weavers (J.Eskenazi, *Il Tappeto Orientale dal XV al XVIII secolo*, London, 1981, p.443).





289



290

■ 289

A TIBETAN SEAT COVER

SOUTH CENTRAL TIBET, CIRCA 1900

Of tiger-pelt design, full, thick pile throughout, overall very good condition
2ft. x 2ft.1in. (64cm. x 67cm.)

£3,000–5,000 | $4,000–6,600 | €3,600–5,900

PROVENANCE:
The Christopher Cone and Stanley Seeger Collection
Sotheby's London, 30 October 2018, lot 211

Due to the cool climate, hand knotted pile rugs were used widely across Tibet and the abundance of high quality wool lent itself to their weaving. They were made in a great variety of sizes and for different purposes such as for sitting and sleeping (*khaden*), cushion covers (*gyabnye*), saddle rugs (*magden*), large rugs/ carpets (*sabden)* and runners (*kjongring*) used for monastery benches and seat covers (*kagangma*). Given the size of the present lot and its relatively fine weave, we can assume that this was intended as a seat cover (Diana K. Myers*, Temple, Household, Horseback: Rugs of the Tibetan Plateau*, Washington, 1984, p.53), to be used for special occasions by a senior monk or lahma. The depiction of a tiger's pelt holds great significance in Buddhist monastic teachings and refers to the lahma's struggle to tame the ego-centred mind and the rich gold and orange colours are very much in keeping with the Buddhist palette. A slightly larger *khaden*, displaying the same tiger-pelt design and decorative borders can be found in the collection of Rudi Molacek, discussed by Thomas Wild in his article, 'Tibet's tradition in indigo', *Hali*, 181, fig.7. Alongside a number of weavings, Wild illustrates an old black and while photograph, which captures a religious ceremony held on a number of Tibetan rugs including an almost identical seat cover to the present lot. The central placement of this particular rug is, according to Wild, no mere accident, and reinforces the tiger's power within Buddhist traditions. (*Hali, op.cit*. fig.2).

■ 290

A SILK CHINESE RUG

CIRCA 1900

Of East Turkestan 'five flower' design, localised wear, a couple of corroded colours
5ft.5in. x 2ft.8in. (168cm. x 87cm.)

£2,500–3,500 | $3,400–4,600 | €3,000–4,100

■ 291

A PEKING CARPET

NORTH CHINA, CIRCA 1920

Full pile throughout, one small reweave, a few minute spots of old moth damage in the far outer stripe at one end, overall very good condition
14ft.7in. x 11ft.1in. (450cm. x 339cm.)

£5,000–7,000 | $6,700–9,300 | €5,900–8,200



291



292

■ 292

A TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1890

Overall excellent condition
12ft.3in. x 9ft.1in. (376cm. x 280cm.)

£8,000–12,000 $11,000–16,000
€9,400–14,000

■ 293

A LARGE TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1890

Finely woven, full pile throughout, overall excellent condition
20ft.7in. x 12ft.5in. (633cm. x 383cm.)

£28,000–40,000 $38,000–53,000
€33,000–47,000

The couplet that repeatedly runs around the main border of this carpet is a passage from the *Ghazaliyat* of Hafiz no.34:

Ravaq-e manzar-e chashm-e man ashyaneh-ye tost, karam nama va foroud-a ke khaneh khaneyeh-ye tost,
'The vision of my eyes is of your house; be forgiving and join me since this house is your house'.

Khwāja Shams-ud-Dīn Muhammad Hāfez-e Shīrāzī, known by his pen name Hafez, was a Persian poet who "lauded the joys of love and wine but also targeted religious hypocrisy". His collected works are regarded as a pinnacle of Persian literature and are often found in the homes of people in the Persian speaking world, who learn his poems by heart and still use them as proverbs and sayings. His life and poems have been the subject of much analysis, commentary and interpretation, influencing post-14th century Persian writing more than any other author.

While the present carpet is not signed, the technical quality and finesse of weave suggest that it would have been woven in a master weaver's workshop, such as that of the near mythical Hadji Jalili.



293



294

■ 294

A BAKSHAISH CARPET

WEST PERSIA, CIRCA 1890

Light even overall wear, overall good condition
11ft.4in. x 7ft.4in. (348cm. x 228cm.)

£8,000–12,000 $11,000–16,000
€9,400–14,000

■ 295

A BAKSHAISH CARPET

WEST PERSIA, CIRCA 1880

A few minor spots of light wear, overall very good condition
16ft.7in. x 11ft.7in. (510cm. x 358cm.)

£10,000–15,000 $14,000–20,000
€12,000–18,000



295



■ 296

AN USHAK CARPET

WEST ANATOLIA, CIRCA 1890

Localised areas of light wear, areas of repiling and restoration, minimal sun fade at one end
19ft. x 13ft.2in. (580cm. x 404cm.)

£8,000–12,000

$11,000–16,000
€9,400–14,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



297

■ 297

A KIRMAN CARPET

SOUTH EAST PERSIA, CIRCA 1890

Of overall *boteh* design, overall excellent condition
15ft. x 8ft.3in. (460cm. x 254cm.)

£10,000–15,000 $14,000–20,000
€12,000–18,000



298

■ 298

A KIRMAN CARPET

SOUTH EAST PERSIA, CIRCA 1890

Light touches of wear, corroded chestnut-brown, a couple of small repairs
14ft.6in. x 8ft.8in. (448cm. x 271cm.)

£12,000–16,000 $16,000–21,000
€15,000–19,000



■ **299**

AN IMPRESSIVELY LONG KIRMAN 'MILLEFLEURS' CARPET

SOUTH EAST PERSIA, CIRCA 1910

Full pile throughout, overall excellent condition
36ft. x 13ft.7in. (1120cm. x 420cm.)

£22,000–28,000

$30,000–37,000
€26,000–33,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





■ **300**

A HERIZ CARPET

NORTH WEST PERSIA, LATE 19TH CENTURY

A few localised light touches of wear and minor surface spot marks, slight loss at either end along the outer guard stripe
11ft.5in. x 8ft.6in. (351cm. x 263cm.)

£10,000–14,000

$14,000–19,000
€12,000–16,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



■ **301**

A LARGE TABRIZ CARPET

NORTH WEST PERSIA, CIRCA 1900

Of Safavid 'vase' design, full pile throughout, overall excellent condition
19ft. x 12ft.8in. (582cm. x 392cm.)

£18,000–22,000

$24,000–29,000
€22,000–26,000

The design of this large Tabriz carpet is drawn from earlier 16th century Safavid, Kirman 'vase' carpets. The term 'vase' was first coined following an exhibition organised by May Beattie in 1976, which highlighted a group of carpets whose designs featured stylised vases from which the palmettes and flowering tendrils spring and which all shared a similar weaving technique. In most examples this design was directional, the vases appearing in alternating positions and being almost overshadowed by the massive palmettes. The present carpet retains the three separate planes of palmettes and linked leafy tendrils, along with the decorative handled vases found in some of the original examples, however the colour palette has been adapted to suit more Western tastes.



PROPERTY FROM AN IMPORTANT PRIVATE UK COLLECTION

■ 302

A LARGE ZIEGLER CARPET

WEST PERSIA, CIRCA 1890

Minute localised touches of wear and a natural corrosion in the light brown, both side guard stripes reattached, overall good condition
22ft. x 19ft.5in. (672cm. x 597cm.)

£25,000–35,000

$34,000–46,000
€30,000–41,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes are also payable if the lot has a tax symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



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Watson, 2004	P. Watson, *Ceramics from Islamic Lands: The Al-Sabah Collection Kuwait Museum,* London, 2004
Welch, 1973	A. Welch, *Shah 'Abbas & the Arts of Isfahan*, New York, 1973
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Winter, 1960-2002	M. Winter, 'Al-Sha'rani' in Bosworth *et al.* (eds.) *Encyclopaedia of Islam,* vol. 9, Leiden, 1960–2002
Wright, 2008	Elaine Wright (ed.), *Muraqqa', Imperial Mughal Albums from the Chester Beatty Library*, Alexandria, 2008
Yule, 1903	Sir Henry Yule, *Hobson-Jobson: A glossary of colloquial Anglo-Indian words and phrases, and of kindred terms, etymological, historical, geographical and discursiv*e, New ed. edited by William Crooke, B.A. London: J. Murray, 1903
Zebrowski, 1997	Mark Zebrowski, *Gold, Silver and Bronze from Mughal India*, London, 1997

INDEX OF CARPET MEASUREMENTS

DIMENSIONS INCHES	DIMENSIONS CENTIMETRES	DESCRIPTION	CIRCA	LOT
6¼in. x 5⅞in.	16cm. x 15cm.	A Rare Mughal Pashmina Carpet Fragment	Circa 1630-40	225
10⅝in. x 3⅜in.	27cm. x 8.5cm.	A Fustat Textile Fragment	12th-13th Century	285
2ft. x 2ft.1in.	64cm. x 67cm.	A Tibetan Seat Cover	Circa 1900	289
4ft.2in. x 2ft.	131cm. x 61cm.	A 'Chequerboard' Carpet Fragment	Early 17th Century	286
4ft.2in. x 2ft.4in.	129cm. x 74cm.	An Unusual Karabagh Silk Soumac Rug	19th Century	283
5ft.2in. x 1ft.9in.	159cm. x 58cm.	A Mughal 'Animal And Palmette' Carpet Fragment	Early 17th Century	226
5ft.5in. x 2ft.8in.	168cm. x 87cm.	A Silk Chinese Rug	Circa 1900	290
5ft.5in. x 3ft.11in.	165cm. x 119cm.	A 'Lotto' Rug	First Half 17th Century	237
5ft.6in. x 3ft.9in.	173cm. x 120cm.	A Silk Heriz Prayer Rug	Circa 1890	275
5ft.7in. x 4ft.3in.	170cm. x 130cm.	A Silk And Metal-Thread Koum Kapi Rug	Circa 1930	259
5ft.8in. x 4ft.7in.	177cm. x 144cm.	A Central Anatolian Prayer Rug	Early 19th Century	236
6ft.1in. x 4ft.4in.	186cm. x 136cm.	A Silk Koum Kapi Rug	Circa 1930	258
6ft.2in. x 4ft.4in.	189cm. x 135cm.	A Silk Tabriz Rug	Circa 1880	277
6ft.4in. x 4ft.2in.	198cm. x 129cm.	A Signed Silk Tehran Rug	Circa 1910	276
6ft.4in. x 4ft.4in.	198cm. x 135cm.	A Kashan 'Mohtasham' Prayer Rug	Circa 1890	247
6ft.5in. x 4ft.7in.	201cm. x 145cm.	A Silk and Metal Thread 'Polonaise' Rug	First Quarter 17th Century	255
6ft.6in. x 4ft.3in.	203cm. x 133cm.	A Bakhtiari Rug	Circa 1890	239
6ft.7in. x 4ft.6in.	205cm. x 141cm.	A Silk and Metal Thread 'Polonaise' Rug	First Quarter 17th Century	254
6ft.8in. x 4ft.2in.	210cm. x 130cm.	A Silk Kashan Rug	Circa 1900	278
7ft. x 4ft. 8in.	216cm. x 148cm.	A Silk Bijar Rug	Circa 1890	274
7ft.2in. x 4ft.5in.	220cm. x 140cm.	A Mughal Velvet And Metal-Thread Cover	Late 17th/Early 18th Century	228
7ft.4in. x 3ft.5in.	227cm. x 109cm.	A Talish Rug	Circa 1870	266
7ft.4in. x 4ft.6in.	228cm. x 142cm.	An East Anatolian Rug	Late 18th/Early 19th Century	233
7 ft.7in. x 4 ft.9in.	230cm. x 145cm.	A Safavid Isfahan Rug	17th Century	257
7ft.8in. x 3ft.8in.	240cm. x 116cm.	A Talish Rug	Late 19th Century	267
7ft.9in. x 4ft.8in.	241cm. x 147cm.	A Silk Tabriz Rug	Circa 1910	279
7ft.11in. x 4ft.7in.	217cm. x 144cm	A Mughal Silk Carpet	Late 17th Century	227
8ft. x 3ft.4in.	245cm.x 106cm.	A Talish Long Rug	Circa 1890	263
8ft.3in. x 5ft.2in.	253cm. x 161cm.	A 'Ghirlandaio' Rug	18th Century	232
9ft. x 7ft.6in.	277cm. x 233cm.	A Silk Kashan 'Mohtasham' Carpet	Circa 1890	282
9ft.2in. x 5ft.2in.	281cm. x 160cm.	A Part-Silk Tabriz Carpet	Circa 1920	244
9ft.4in. x 3ft.2in.	289cm. x 99cm.	A Daghestan Long Rug	Circa 1880	268
9ft.5in. x 3ft.3in.	292cm. x 103cm.	A Kuba Long Rug	Circa 1880	265
9ft.6in. x 3ft.7in.	295cm. x 114cm.	A Karabagh Runner	Circa 1890	264
9ft.7in. x 6ft.6in.	297cm. x 204cm.	A Kashan 'Mohtasham' Carpet	Late 19th Century	249
9ft.9in. x 6ft.6in.	302cm. x 204cm.	A Silk And Metal-Thread Souf Kashan Carpet	Circa 1900	280
10ft.3in. x 2ft.5in.	316cm. x 87cm.	A Daghestan Runner	Dated AH 1280/1863 AD	262
10ft.3in. x 6ft.6in.	315cm. x 204cm.	A Safavid Isfahan Carpet	17th Century	256
10ft.4in. x 3ft.3in.	318cm. x 103cm.	A Karagashli Long Rug	Late 19th Century	269
10ft.4in. x 7ft.1in.	313cm. x 214cm.	An Isfahan Seirafian	Circa 1930	251
10ft.9in. x 8ft.1in.	334cm. x 247cm.	A Petag Tabriz Carpet	Circa 1930	242
11ft. x 5ft.3in.	337cm. x 163cm.	A Khotan Carpet	Late 18th/Early 19th Century	288
11ft.3in. x 5ft.8in.	345cm. x 177cm.	A Bijar Carpet	Third quartre 19th Century	238
11ft.4in. x 7ft.4in.	348cm. x 228cm.	A Baksahaish Carpet	Circa 1890	294
11ft.4in. x 8ft.3in.	350cm. x 253cm.	A Sarouk Fereghan	Circa 1890	243
11ft.5in. x 8ft.6in.	351cm. x 263cm.	A Heriz Carpet	Late 19th Century	300
11ft.6in. x 8ft.5in.	354cm. x 262cm.	A Silk Kashan Carpet	Circa 1900	281
11ft.9in. x 9ft.9in.	364cm. x 302cm.	An Ushak Carpet	Circa 1890	260
12ft.1in. x 8ft.5in.	370cm. x 262cm.	A Kashan 'Mohtasham' Carpet	Late 19th Century	248
12ft.2in. x 8ft.5in.	370cm. x 262cm	An Isfahan Carpet	Circa 1940	252
12ft.3in. x 9ft.1in.	376cm. x 280cm.	A Tabriz Carpet	Circa 1890	292
12ft.9in. x 9ft.8in.	394cm. x 300cm	An Isfahan Carpet	Circa 1940	253
13ft.2in. x 4ft.	403cm. X 124cm.	A Karapinar Runner	Second Half 18th Century	234
13ft.5in. x 9ft.9in.	413cm. x 304cm.	An Isfahan Seirafian Carpet	Circ 1960	250
13ft.7in. x 5ft.	418cm. x 153cm.	An Central Anatolian Kilim	19th Century	235
13ft.7in. x 10ft.8in.	420cm. x 332cm.	A Bakhtiari Carpet	Circa 1900	273
13ft.10in. x 7ft.3in.	422cm. x 221cm.	A Silk Kashgar Carpet	Late 18th Century	287
14ft.3in. x 16ft.9in.	436cm. x 518cm.	An Agra Carpet	Circa 1890	231
14ft.6in. x 8ft.8in.	448cm. x 271cm.	A Kirman Carpet	Circa 1890	298
14ft.7in. x 11ft.1in.	450cm. x 339cm.	A Peking Carpet	Circa 1920	291
15ft. x 8ft.3in.	460cm. x 254cm.	A Kirman Carpet	Circa 1890	297
16ft.5in. x 8ft.3in.	505cm. x 255cm	A Khorasan Gallery Carpet	Second Half 19th Century	271
16ft.7in. x 11ft.7in.	510cm. x 358cm.	A Bakshaish Carpet	Circa 1880	295
17ft. x 15ft.8in.	520cm. x 483cm.	An Alcaraz Carpet	Second Half 16th Century	284
17ft.1in. x 7ft.5in.	523cm. x 230cm.	A North West Persian Kelleh	First Quarter 19th Century	270
18ft.1in. x 10ft.5in.	552cm. x 323cm.	A Karadja Carpet	Circa 1890	245
18ft.1in. x 17ft.5in.	554cm. x 534cm.	An Ushak Carpet	Late 19th Century	261
19ft. x 12ft.8in.	582cm. x 392cm.	A Large Tabriz Carpet	Circa 1900	301
19ft. x 13ft.2in.	580cm. x 404cm.	An Ushak Carpet	Circa 1890	296
19ft.1in. x 2ft.10in.	613cm. x 86cm.	A Long Kurdish Runner	Circa 1860	240
19ft.6in. x 6ft.6in.	600cm. x 202cm.	A Karabagh Kelleh	Mid 19th Century	241
20ft.7in. x 12ft.5in.	633cm. x 383cm.	A Large Tabriz Carpet	Circa 1890	293
22ft. x 19ft.5in.	672cm. x 597cm.	A Large Ziegler Carpet	Circa 1890	302
22ft.4in. x 16ft.	685cm. x 490cm	A Large Lahore Carpet	Circa 1930	230
22ft.8in. x 13ft.8in.	697cm. x 423cm.	A Large Bidjar Carpet	Circa 1900	272
28ft.8in. x 25ft.7in.	878cm. x 786cm.	An Extremely Large Agra Carpet	Circa 1900	229
36ft. x 13ft.7in.	1120cm. x 420cm.	An Impressively Long Kirman 'Millefleurs' Carpet	Circa 1910	299
38ft.7in. x 16ft.	1180m. x 490cm.	An Impressively Long North West Persian Carpet	Circa 1920	246

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder**. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit **https://www.christies.com/buying-services/buying-guide/register-and-bid/** As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on is **https://www.christies.com/LiveBidding/OnlineTermsOfUse**.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the **"VAT refunds: what can I reclaim?"** section of **'VAT Symbols and Explanation'** for further information.

2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale. If the UK withdraws from the EU without an agreed transition deal relating to the import or export of property, then UK VAT rules only will apply from 11pm (GMT) on 29 March 2019. If your purchased **lot** has not been shipped before 11pm (GMT) on 29 March 2019, your invoiced VAT position will retrospectively change and additional import tariffs will be due on your purchase. Further information can be found in the '**VAT Symbols and Explanation**' section of our catalogue.

For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol λ next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the **hammer price**

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our '**authenticity warranty**'). If, within five years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified. Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO…' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty,** you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv)any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to, you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv)Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi)we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale

against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction **(but note that lots will not be released to you until you have made full and clear payment of all amounts due to us)**.

(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies.com/storage.

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at **www.christies.com/shipping** or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at **www.christies.com/shipping** or contact us at arttransport_london@christies.com.

(b) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) **Jewellery over 50 years old**

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at **www.christies.com/about-us/contact/privacy**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the **hammer price** and **buyer's premium** and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the **hammer price** or the **buyer's premium**.
*	These **lots** have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
Ω	These **lots** have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the **hammer price** and Import VAT at 20% will be charged on the Duty Inclusive **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • If you register to bid with an address **within** the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address **outside** of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the **hammer**. If you choose to buy the wine out of bond Excise Duty as applicable will be added to the **hammer price** and Clearance VAT at 20% will be charged on the Duty inclusive **hammer price**. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		**No VAT refund is possible**
UK VAT registered buyer	No symbol and α	**The VAT amount in the buyer's premium cannot be refunded.** However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the **hammer price** through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the **buyer's premium** is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the **lot** had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	**The VAT amount in the buyer's premium cannot be refunded.** However, on request we can **re-invoice** you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the **buyer's premium**. We will also refund the VAT on the **hammer price** if you ship the **lot** from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	**The VAT amount on the hammer and in the buyer's premium cannot be refunded.** However, on request we can **re-invoice** you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet **ALL** of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the **buyer's premium**.
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the **hammer price** providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the **buyer's premium** can only be refunded if you are an overseas business. **The VAT amount in the buyer's premium cannot be refunded to non-trade clients.**
	* and Ω	We will refund the Import VAT charged on the **hammer price** and the VAT amount in the **buyer's premium**.

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid.**

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots.** All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All reinvoicing requests must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886. Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

º
Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

♦
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ
Artist's Resale Right. See Section D3 of the Conditions of Sale.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ
Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

†, *, Ω, α, ‡
See VAT Symbols and Explanation.

■
See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

º **Minimum Price Guarantees**
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol º next to the **lot** number.

º♦ **Third Party Guarantees/Irrevocable bids**
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol º♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements
Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest
In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE
All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES
Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification
In Christie's opinion a work by the artist.
*"Attributed to ..."
In Christie's qualified opinion probably a work by the artist in whole or in part.
*"Studio of ..."/"Workshop of ..."
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.
*"Circle of ..."
In Christie's qualified opinion a work of the period of the artist and showing his influence.
*"Follower of ..."
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.
*"Manner of ..."
In Christie's qualified opinion a work executed in the artist's style but of a later date.
*"After ..."
In Christie's qualified opinion a copy (of any date) of a work of the artist.
"Signed ..."/"Dated ..."/
"Inscribed ..."
In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.
"With signature ..."/"With date ..."/
"With inscription ..."
In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.
The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.
*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

28/04/17

THE COLLECTOR



THE COLLECTOR: SILVER & 19TH CENTURY FURNITURE, SCULPTURE AND WORKS OF ART

London, 23 May 2019

VIEWING
17-22 May 2019
8 King Street
London SW1Y 6QT

CONTACT
Louise Broadhurst
lbroadhurst@christies.com
+44 (0)20 7389 2603

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

A TABRIZ CARPET
NORTH WEST PERSIA,
LAST QUARTER 19TH CENTURY
Approximately 19 ft. 9 in. x 13 ft. 9 in.
(602 cm. x 419 cm.)
£20,000-30,000

CHRISTIE'S

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Crown Fine Art (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crown Fine Art, it will be available for collection from 12.00 pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Crown Fine Art. All collections from Crown Fine Art will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060
Email: cscollectionsuk@christies.com

SHIPPING AND DELIVERY

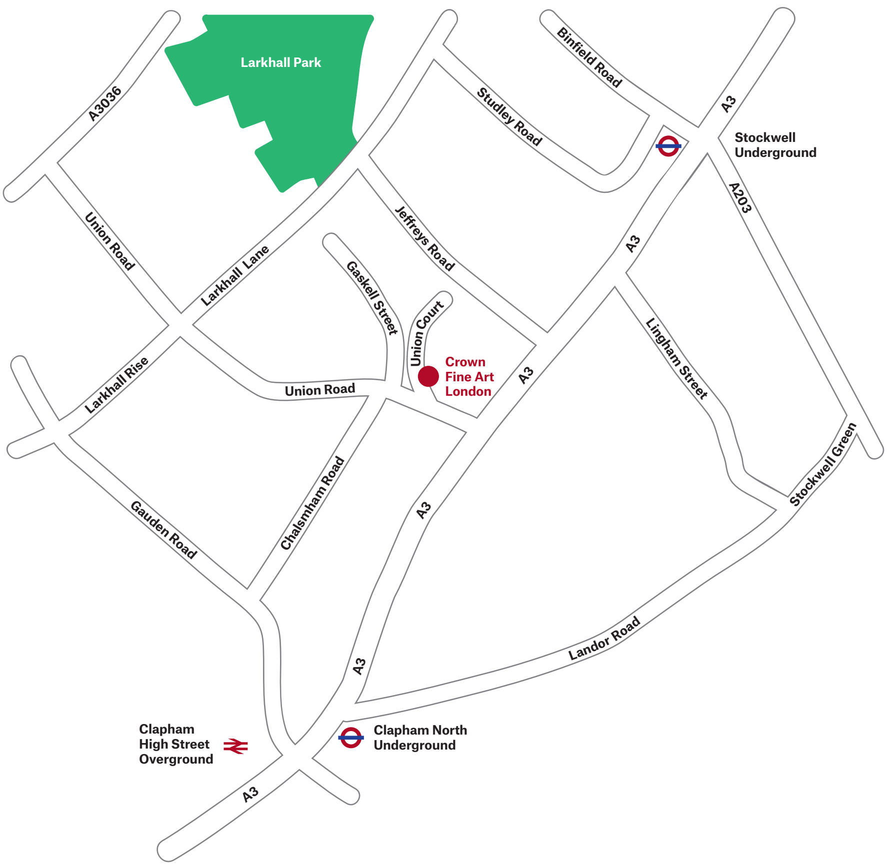
Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.

CROWN FINE ART

Art Central
20-22 Union Road
London SW4 6JP

COLLECTION FROM CROWN FINE ART

Please note that the opening hours for Crown Fine Art are Monday to Friday 9.30am to 4.30pm and lots transferred are not available for collection at weekends.





A STRIPED MOON SHAWL *(KHATRAAZ CHANDAR)*
NORTH INDIA, CIRCA 1810-15
60 ⅝ x 65 in. (154 x 165cm.)
£7,000-10,000

AN IMPORTANT PRIVATE COLLECTION OF KASHMIR SHAWLS
Online Auction, 11-18 June 2019

CONTACT
Rukmani Kumari Rathore
rrathore@christies.com
+44 207 389 2700

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

ART OF THE ISLAMIC AND INDIAN WORLDS INCLUDING ORIENTAL RUGS AND CARPETS

THURSDAY 2 MAY 2019 AT 10:30 AM & 2.00PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: QAYTBAY
SALE NUMBER: 17177

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at **auctioneer's** discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

18/01/19

WRITTEN BIDS FORM

CHRISTIE'S LONDON

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

Client Number (if applicable) | **17177** Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone | Evening Telephone

Fax (Important) | E-mail

○ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS
Please quote number below:

CHRISTIE'S

14/03/19






CHRISTIE'S
8 KING STREET ST. JAMES'S LONDON SW1Y 6QT